

BLUEPRINT FOR
PUBLIC RELATIONS

BLUEPRINT FOR PUBLIC RELATIONS

by

DWIGHT HILLIS PLACKARD

*Public-relations Counselor
Metro Associates*

and

CLIFTON BLACKMON

*Director of Publicity
Dallas Chamber of Commerce
Editor, Dallas Magazine*

IIPA LIBRARY



2715

FIRST EDITION

THIRD IMPRESSION

McGRAW-HILL BOOK COMPANY, INC.

New York: London

1947

BLUEPRINT FOR PUBLIC RELATIONS

COPYRIGHT, 1947, BY THE
MCGRAW-HILL BOOK COMPANY, INC.

PRINTED IN THE UNITED STATES OF AMERICA

*All rights reserved. This book, or
parts thereof, may not be reproduced
in any form without permission of
the publishers.*

To
PHILIP E. FOX

*whose wisdom, philosophy,
and principles are a credit
to the craft*

Preface

OUR social and economic skein, growing steadily more complex and involved, challenges the best in executive understanding and discernment, certainly in sound public-relations thinking and statesmanship. Unless a high degree of respectability and accomplishment is attained by those engaged in public-relations activities, the profession will fail its responsibility and will be destined to lose its right to retain its cherished position among the top professions.

PAUL HAASE

FROM now on, I think public relations is going to be the No. 1 item in the agenda of every top executive in this country," Bruce Barton declared recently in a letter to *Editor & Publisher*. Barton did not overstate the importance of public relations in the job ahead.

This manual on public relations, which also includes the practical application of publicity, has been prepared as a guide and code for those who are or who plan to be engaged in publicity and public-relations work. The authors claim little credit for originality. Credit for the principles and development of public relations belongs to the architects.

Particular attention has been given to the fundamental principles of publicity, the service phase of public relations. The success of both public relations and publicity depends

Preface

on the ability of the director to observe sound, established principles and apply the maxims which are the result of the embryonic stage through which the profession has but recently passed. This book is a blueprint.

The authors express grateful appreciation to George W. Sutton, Jr. for his important suggestions and contributions; to Lester Jordan, head of the School of Journalism, Southern Methodist University, for his invaluable and painstaking examination and criticism of the manuscript; to Allan P. Ames, of Ames & Norr, for his cooperation and assistance; to Hal S. Lewis, John M. Parsons, and Rex Laney for their many helpful suggestions; to Meno Schoenbach, Fay Griffith, and B. H. Scarpero, who gave a careful reading to the manuscript and assisted in the research; and for kind permission to quote from published material to Simon and Schuster, Inc. ("The Pulse of Democracy," by George Gallup and Saul Forbes Rae); D. Appleton-Century Company, Inc. ("Principles of Publicity," by Glenn C. Quiett and Ralph D. Casey), and Houghton Mifflin Company.

DWIGHT HILLIS PLACKARD
CLIFTON BLACKMON

DALLAS, TEX.,
December, 1946.

Contents

<i>PREFACE</i>	vii
<i>FOREWORD</i>	xi
I. THE FOUNDATION	1
From Ripple to Wave; On the Level; Definitions; Distinguishing Definitions; Purpose; Basic Requirements; Publicity Classified; News and the Power of the Press; The Element of Public Opinion; Scope; Planning the Organization.	
II. ORGANIZATION	31
Functional Divisions of Publicity; Mediums—the Avenues of Influence.	
III. THE PROFESSION	38
Qualifications and Requirements; Strictly Personal; Cultivating Publicity Sources; Professional Associations and Aids.	
IV. PRESS RELATIONS	59
The Job; Background Information; The Relation of Publicity to the Press; Practice; The Newspaper Story; Rules to be Observed.	
V. THE NEWSPAPER	84
Organization and Practice; General; Organization and Procedure.	
VI. BLUEPRINT FOR MINIMAX RELATIONS	100
Public Relations—the Keystone of Management Policy; Personal Contact; Build Your Public-relations Foundation at Home; How to Solve Your Problems through Minimax Relations; Company Officials; Employees; Supervisory and Executive Employees; Encouragement of Young Men of Supervisory Caliber for Supervisory Positions; Employees' Publications; Employee Handbooks; Employee Suggestion System; Annual Report to Employees; Recognizing Service and Achievement; Free Medical Consultation and Physical	

Contents

Examination; Free Legal Advice; A Motion Picture on the Company; Public-relations Guide Booklet; Security Considerations; Company Stockholders; Annual Report; Stockholder News Bulletin; Mimeographed News Bulletins; Stockholder Survey; Stockholder Issue of the Employee Publication; Letters; Open Houses; Customers; Advertising; Publicity; Publications; Bankers and Others of Financial Interest to the Company; Community; Suppliers; Courteous Reception Important; General Public; Negative vs. Positive Public Relations; Policies; Publicity Problems in the Light of Public Relations; Providing for Public Relations as a Task Force; Proposals and Plans; How to Prepare a Public-relations Plan for a Client; Public-relations Check-off List; Fees for Services; Termination of Contract; Clients and Personal Contact; Securing New Clients.

VII. THE MECHANICS OF PUBLICITY	186
Developing the Plan; Preparation; The Fundamentals; Building Up News; Smashing Through with Pictures; Oddity in Photographs Boosts Publicity Value; Distributing Publicity Pictures; Arranging the Material; News Wire Services; Institutional Newspapers; Radio; Motion Pictures; Speeches; Miscellaneous Mediums; Stunts and Parades.	
VIII. INSTRUMENTS FOR PRECISION	237
Research, Surveys, and Measurement; Psychology.	
IX. THE CAMPAIGN	264
<u>Strategy</u> ; Strategy (in the Light of Analysis); The Brief; Procedure, with the Brief as a Basis; Release Schedules; Clipping for Profit; The Critique.	
APPENDIX. THE WRAP-UP, A Final Word to the "Up-and-coming"	303
Do's and Don'ts; Press Terms; Examples.	
INDEX	341

Foreword

THOSE who would attempt to practice public relations professionally should first possess the necessary qualifications such as the proper viewpoint, special skills, and judgment—then translate all their activities into terms of public service.

JAMES B. ASWELL

MY WIFE, who views my various activities with an approval at times approaching complacency, complains that now and again she has difficulty in describing satisfactorily to newfound friends the precise nature of the occupation that keeps my brain from being a workshop for the devil.

“Public relations?” she reports they say in tones of uncomprehending surprise. “What does that mean? Does it mean he gets pieces in the paper? Does it mean he has a big expense account and entertains public officials? Aren’t public-relations people always being investigated by the government? What does he *do*?”

In the past I have endeavored at painstaking length to give my wife an explanation that would simultaneously inform and satisfy these persons. I shall no longer try to do that. In the future, I have instructed my wife, she is to recommend to these inquiring friends the purchase of a book entitled “Blueprint for Public Relations.” For this volume, which you now hold in your hands, sets forth in

Foreword

clear and unmistakable terms the kind of thing which all public-relations consultants worth their salt are at least attempting to accomplish.

One of the noteworthy aspects of this book is the emphasis it places on facts as the most effective ammunition available for use in any worth-while public-relations program. For a long time it has seemed to me that, in this age of wishful thinking and dreadful unthinking, nothing else in the world is quite so satisfactory as a plain, simple, incontrovertible fact. It is a marvelous thing for a man to be able to make a statement and then to add that the statement is true beyond any doubt, that its accuracy can be demonstrated by diagrams and measured by slide rules—that it is, Q.E.D., a fact.

It follows naturally that the discovery of a book that deals, in factual terms, with public relations as a profession based on the determination and dissemination of facts gives me considerable joy. "Blueprint for Public Relations" is such a book.

Implicit in nearly everything the authors have to say in this volume is a warning to the public-relations consultant, tyro or veteran, that he should (1) avoid fooling himself and (2) refrain from trying to fool the public. The first is more important than the second if only because it is more difficult to accomplish. Most of us deceive ourselves easily and often unless we are constantly on guard, whereas few of us following the profession of public relations could, if we would, deceive any substantial segment of the public for an appreciable length of time.

Numerous and mortal have been the sins committed in the name of public relations. As a profession, public relations only now is emerging from the shadowland of whoop-it-up quackery. Public relations nowadays is considered a good "field." But public relations is not, or should not be,

Foreword

looked upon as a "field." Ideally, it is a way of life for business and industry.

The authors of this book reveal in its text that they understand this. They know what they are talking about, and what they are talking about is important not alone to actual or potential public-relations consultants but to American businessmen as well. The technical knowledge possessed by the authors is of great significance, but even more significant are the practical ideas behind that knowledge.

They set out to present a blueprint that may be used as the basis for building an effective public-relations program. They have succeeded in that aim.

But they have done more than that. They have based their blueprint on the kind of thinking that must prevail in America if the sort of life most of us regard as good is to continue to exist. That may well turn out to be their most important service.

BOOTH MOONEY

Section I

The Foundation

PUBLICITY . . . the entire gamut of expression of an individual or an institution—everything that is used to express an idea, including the policy or the idea itself.

IVY LEE
“Father of Public Relations”

FROM RIPPLE TO WAVE

PUBLIC relations is definitely a professional service—a product of the twentieth century. And it was practical businessmen who first refined the technique and developed the principles of what is now business statesmanship. An important phase of this activity has been publicity.

When the trickle of publicity began to grow into a sizable stream, newspapermen, “gag men,” and agents took to the water by the hundreds. Promoters and fly-by-night “publicity-stunt” artists acclaimed themselves counselors on the subject overnight. Those who survived became publicists, management counselors, or public-relations men. It was such high-caliber men as Arthur W. Page, Pendleton Dudley, T. J. Ross, and the late Ivy Lee who saw the need for public and industrial statesmanship and had the wisdom

Blueprint for Public Relations

and foresight to transform the inexact art of public relations into a highly specialized and important profession. With them publicity became a science.

The true value of publicity was first recognized and proved by leaders of industry and commerce. Later, other groups, institutions, and governmental agencies saw the advantages of using this new information-spreading technique. City, state, and national officials now follow the trailblazers, keeping the public informed on affairs, policies, and programs.

Even up to the Second World War there were still some executives who believed the public was not entitled to facts, that issuing misstatements, propaganda, and "puffery" was "smart business." However, successful executives have found that meticulous, accurate public-relations programs which inform the public fully and honestly pay the greatest dividends. It is common knowledge that the public resents being misled and deceived. Any attempt to hoodwink the masses or to give them mere fabrications is dangerous and often proves fatal to the concern indulging in such practices.

To succeed, publicity must be legitimate. To be legitimate, it must be responsible and must possess all the elements of *news*.

With the advent of public relations and a general realization that fairer methods had succeeded the former dog-eat-dog policy, leaders conceded the value of promoting genuine good will and of keeping the public up to the minute on various phases of operations, their plans, and their ideas.

Publicity is heavy artillery—one of the most powerful weapons of our time. Streamlined publicity follows modern *Blitzkrieg* tactics. It is planned and timed. It has its dive bombers, fast armored divisions, supporting artillery units, and motorized infantry that moves up and holds ground. The spearhead and pincers principle, used so effectively in

The Foundation

modern warfare, is not new in the practice of publicity. The key to success is precision and coordination.

In its diverse forms publicity, used wisely and well, has meant money for myriads of worthy causes, positions for the capable, and fame for the talented and above all has given millions a sound factual basis for opinion. Today it is serving as an instrument to weld a people into a stronger and even greater nation.

Publicity, as a cog of public relations or functioning independently, has been able to present dramatic and newsworthy information on subjects that otherwise might have seemed dull to the layman. It has established cultures and philosophies, has made and broken rulers, and is closely identified with the development of all great movements in the history of mankind.

The business world has been studded with successful companies, part of whose success has been due to the fact that their officials have become well known and admired by the public through their adroit use of public relations. Among hundreds of such men might be mentioned Alfred P. Sloan, Henry J. Kaiser, Henry Ford, Lawrence Ottinger, Jacob Ruppert, Beardsley Ruml, Walter Chrysler and Raymond J. Morfa.

Today publicity and public-relations men are holding important positions in virtually every large organization in the country. Publicity can fail, naturally. It is not inevitably successful. But, as one practitioner points out, "When worth-while publicity does fail, it is usually because of unskilled planning or execution—or because it was not given time to do its job."

Legitimate publicity's scope is constantly growing. Its future is immense.

Blueprint for Public Relations

ON THE LEVEL

Publicity builds good will and sells indirectly through offering interesting information. Most publicity appears in the news columns. Since it is presented thus, ostensibly unbiased, the reader considers it as objectively written news. He believes that this seemingly objective bit of news is placed there by an open-minded, unbiased editor because he considers it accurate and interesting enough to merit space in his news columns. The reader is therefore more readily influenced and convinced by what he reads in the news columns.

Countless instances of valuable publicity could be given. They concretely illustrate the profitable use of publicity today by enterprising firms, organizations, and individuals. Publicity is a workable and valuable medium for all types of organizations and persons.

Immediate product sales result in some cases. In others, *ideas* are sold the public. Valuable results lie in the intangible realm—definitely present but not readily measurable—namely, building good will, making friends, instilling confidence, bringing about a change in public opinion, establishing a new style, or arousing public opposition or favor.

Only in a general way can these benefits be valued in dollars and cents. Newspaper publicity on a certain national institution may reach 100,000 inches. If all the publicity is good, an equal amount of space may be said to be worth \$100,000. However, if the publicity was badly done, so far as public relations is concerned, it could be more harmful than no publicity. In many instances highly successful public-relations programs for conservative companies are carried on over long periods without so much as a single press release. Yet, in almost every case, the

The Foundation

public relations of these companies are directed by men who have been expert newspapermen, who write releases only when it is advisable.

How big business leaders rely upon publicity to gain their points in difficult situations is illustrated by the strategy recently employed by Henry J. Kaiser.

As reported by *Time*, Kaiser, the stanch crusader for Western Steel, borrowed \$111,800,000 from the Reconstruction Finance Corporation (RFC) when he built his Fontana steel mill in 1942. Of this sum he spent \$94,000,000 to build the plant and held the balance for working capital.

Immediately upon the end of the Second World War the RFC wanted its original loan repaid in full, declining to subsidize Kaiser's well-publicized campaign to deliver cheap steel to the West Coast industries.

Kaiser, a master strategist, promptly threatened to appeal his case to Congress and got California's obliging Gov. Earl Warren to order an investigation of RFC's shackling of western industry. *Time* quoted publicity-wise Kaiser as saying, "War costs should be written off as a part of the total economic waste of war and should not be charged against industry."

Kaiser had the good fortune on the Sunday following the *Time* story further to strengthen his case and present the issue to a nationwide radio audience when he substituted for Drew Pearson, who was on vacation and had invited Kaiser to serve as guest commentator. The result was probably a staggering blow to the industrialist's adversaries, who were unprepared for the surprise "punch."

Those engaged in publicity must remember that its field is a broad one and that it is not to be considered in the same category as advertising and is not justly comparable with it. Its results are not immediate; a dollar spent for publicity does not always bring tangible sales returns. It

Blueprint for Public Relations

is an intangible and invaluable asset over a long period of time, comparable with that other intangible—good will.

The practice of publicity has become universally recognized as a potent force in our scheme of living. With the growth of ways and means and the knowledge of up-to-date methods in publicity, the field is widening. Since the war, its practitioners are becoming more and more numerous.

In answer to the demand, increasing numbers of people are setting out to learn the better defined techniques of public relations. Now such institutions as Harvard, Princeton, Cornell, Columbia, Stanford, Lehigh, New York, Brown, and many more universities are offering a wide range of courses in public relations.

Since civilization's march forward can be chronicled in some measure through publicity, we may feel convinced that we shall have publicity as long as men have ideas to promote. Publicity is a means for recording attempted progress and informing contemporary news readers of this progress.

The public-relations man often is still obliged to educate his clients on the proper use and purpose of publicity in order that they will view it as a legitimate and respected craft. He of necessity must study public relations, informing himself of its accomplishments, not only in his own field or with his own clients, but from a broader point of view. He should make it a point to know what his fellow practitioners are doing in other fields. Publicity, as an independent profession, can be more successfully practiced by those who hold it in high esteem, who are fully aware of the attached responsibilities, and who do not abuse its power.

The art of publicity has had a tremendous growth in recent years. Newspapers have come to rely on publicity men and on volunteer reporters (publicity men also) for much of the news of business, industry, politics, and society.

The Foundation

It is obviously impossible for newspapers to extend their coverage to every possible news source. The increase in reportorial staffs could not be economically justified. The trained publicity man has, therefore, a real responsibility. He must at all times be alert to serve.

DEFINITIONS

Publicity is here construed to mean *information with a news value*, designed to advance the interest of places, persons, causes, institutions, or groups. It is any action or any matter spoken, written, or printed that secures public attention.

1. [Publicity] is the art of influencing opinion by special preparation and dissemination of news.

2. Publicity is the specialized effort of presenting to the public particularistic news and views in an effort to influence opinion and conduct.¹

Distinguishing Definitions.—*News* is timely and accurate information that is of interest to the public.

Publicity is timely and accurate information that can be made interesting and significant to the public.

Public relations is the administrative philosophy of an organization. The terms "publicity" and "public relations" are not synonymous. Public relations stems from corporate character and over-all operations. Samuel D. Fuson, vice-president of the Kudner Agency, Inc., says that in operation "public relations is the interpretation of policy to the public and the interpretation of actual or probable reaction of the public back to management." The subject of public relations is discussed in Section VI.

Just what goes to make up publicity news? The manner of handling facts or information is a determining factor.

¹ "Principles of Publicity" by Glenn C. Quiett and Ralph D. Casey.

Blueprint for Public Relations

Other contributing factors are the names included, timing, action, technique, and the unusualness of the publicity itself. A capable publicity man should be able to handle any tangible idea, product, style, business, campaign, speech, public ceremony, show, survey, or report—which may or may not in itself be news—so that news will be the outgrowth.

A *publicity man* selects and assembles favorable publicity for groups or organizations, releasing it through magazines, poster displays, the radio, and so forth. He scans statements of policy with the idea of separating, for publicity purposes, the ore from the dross. He writes news releases and submits them, with or without accompanying photographs, to newspapers. He buys advertising space and writes copy, makes arrangements for billboard and window displays, plans and prepares exhibits. He outlines plans and programs for meetings and conventions. And he writes speeches, articles, and scripts for all occasions. Perhaps he is not a Jack-of-all-trades, but he is a man of all work and—most important—an “actioneer.”

A *public-relations counselor*, according to Dr. Alfred McClung Lee of Wayne University, is:

“ . . . a specialist in public relations. Specifically, he is an expert in (a) analyzing public-relations strengths and maladjustments, (b) locating probable causes and interrelationships of such strengths and maladjustments in the social behavior of the client and in the sentiments and opinions of publics, and (c) advising the client on suitable corrective measures. The public-relations counselor has a field of competence that overlaps somewhat those of press agents, public-opinion analysts, lobbyists, organizational experts, etc., and requires him to be in a broad sense a social technician, proficient in the application of scientific social theories and tested publicity techniques.”

The Foundation

PURPOSE

Publicity's objective is threefold:

1. It seeks to cultivate for the sponsors, through sound press relations and by use of all available mediums, the good will of particular groups and/or the public at large.
2. Through honest and legitimate methods, it attempts to influence public opinion.
3. As a result of quantities of information now being made available to the public, it seeks to raise the standard of public intelligence.

BASIC REQUIREMENTS

Bona fide publicity must measure up to certain well-defined standards.

It must first qualify as *news*, possessing all the requisites of news. To determine what news is and how it differs or coincides with legitimate publicity, it might be advisable to ask such questions as these:

1. Is the information important, timely, and true?
2. Will the facts be accepted as interesting and important?
3. Will the story appeal to the personal, business, or civic interests of the reader?
4. What class of people will read it?
5. What degree of significance does it have?
6. If it has little, can more significance be created without exaggeration or alteration of facts?
7. If the material is not newsworthy as it stands, is it possible to develop some angle or bring out some point that will cause it to qualify as news?

Sound publicity must be sincere, responsible and consistent and have "reader appeal."

Blueprint for Public Relations

For continued effectiveness publicity must be aboveboard and must be propagated in good faith.

The canons of good taste and good judgment always should be applied in publicity.

These rules cannot be overstressed.

PUBLICITY CLASSIFIED

The profession of publicity may be broken down into legitimate news, press agency, propaganda, and camouflaged advertising.

For the adjective "legitimate" to be applicable, the mediums must be of a type without sham, above deceit, as distinguished from "off-center" technique.

"Build-ups" for individuals—stage, radio, and motion-picture actors, debutantes, politicians, beauty queens, corn-husking champions, and so on ad infinitum—are *press agency*. Such notices usually are easy to separate from the unadulterated product, since they ordinarily promote one person through forced, or "staged," news. People resort to a variety of means to get their names before the public. The press agent may coach the to-be-publicized one to perform some act of benevolence or deed of derring-do to get in the spotlight's beam. Thus, as a rule, publicity of this type is sensational. Unless it is skillfully handled, the effort may backfire, putting the person in a disadvantageous light of marking him as a voracious publicity wolf. Such publicity is often termed "puff." It is publicity that does not abide by Marquis of Queensberry rules. A puff, defined, is a short, quick blast, lacking in substance. It is praise in exaggerated terms. In brief, it is generally sensational "hot air."

It was in the theatrical field that many of the methods of mass propaganda were developed. For many years this

The Foundation

was the lush domain of the polished "ballyhoo" artist and fast-thinking press agent.

The great master of that early school was Harry Reichenback, who had a phenomenal string of successes to his name. One of the foremost masters of "personalized public relations" today is the redoubtable Russell Birdwell of Hollywood and Radio City, who rose to fame by his magnificent job of publicizing the motion picture "Gone with the Wind." It was Birdwell who planned and staged the hunt for the girl to play Scarlet O'Hara. Everyone, as you remember, had his or her choice and opinion of the ideal person to play the part. Polls were conducted by columnists and motion-picture magazines, all of which was part of the build-up inspired by Birdwell to create interest in and publicize the great picture.

Perhaps most famous of these phenomena of American life was Florenz Ziegfeld. At the time he brought Anna Held to the United States he was basking in 18-carat golden sunshine. Reporters were summoned to a sumptuous hotel suite to meet the great importation Ziegfeld had brought back, but when they arrived Miss Held was not there. Only Ziegfeld, who was also her husband, was on hand to greet the news hawks.

"Well, Flo," spoke up a scribe, "can't you give us a story on your latest find?"

"Yes," Ziegfeld replied, "Miss Held ascribes her beautiful skin and complexion smoothness to the fact that she takes a milk bath every day."

The reporters answered his words with laughter. Bathing in milk—that was an old gag, dating back to Cleopatra's time.

"Gentlemen, it appears that you don't believe me," said Ziegfeld, visibly offended. "Miss Held is in her bath now," he continued after a pause, "and if you would care to come in you can corroborate my story."

Blueprint for Public Relations

Naturally the reporters swarmed in. They found themselves standing at the edge of a sunken pool, where the toast of Broadway reclined in milky foam. Voluptuous Miss Held, the picture of serenity, greeted her visitors with a lovely look and a dazzling smile, and as she bathed she confirmed the secret of her beauty. Each day, she said, her superabundance of shapely pulchritude relaxed in the creamy liquid. As press cameras flashed, Ziegfeld stood by, much pleased with the effect the scene had on the newspapermen. This was "cheesecake," but they loved it. Each got his story—and, as was to be expected, wrote it fresh from experience. The goal was attained, and the story swept the country. One reporter on the late New York *World*, in writing his story that day, put in this statement: "I never realized until today how disappointingly opaque milk is."

Actually the stunt backfired, for it so happened that while Miss Held was bathing in milk thousands of New York children had not a spoonful.

Unfortunately there is a stigma attached to *propaganda*, and the term is in popular disrepute. Now the word is associated with the late Dr. Goebbels, sideshow barker of Nazi phoney doctrines. The rise of Hitler and the spread of Nazism was due largely to the *Führer's* propaganda minister. The once-respected term is now universally accepted as denoting a form of publicity insidious and treacherous in purpose, misleading and perhaps false. It is considered by the public as a sinister thing, a fabrication of lies designed to tear down good, rational thought. Subtle propaganda is shrewdly and cleverly composed. To recognize it for what it is requires keen discernment, a job for a trained observer.

Publicity is too often thought of as free advertising. There is absolutely no place in the news column for *camouflaged advertising*, an illegitimate offspring of good pub-

The Foundation

licity. Editors are not deceived by advertising, regardless of how the material is dressed or veiled. Advertising has little if any news value. Its purpose is to benefit the advertiser. Therefore, it should be submitted not as news but in its proper form—as a paid advertisement.

However, publicity and advertising are each of definite value in its field, and frequently one complements and supplements the other. They have separate and distinct purposes. Size, position, or format may attract attention to a page advertisement whether it is interesting or not. Readers know it was placed there by someone with something to sell. The space was purchased outright for that purpose.

Compare this obvious means of selling products or ideas with the intangible quality of publicity. No one today can deny the value of good publicity. But there is no absolute basis for determining value as there is from paid advertising. Publicity is subtle in approach and more indirect both in form and in presentation than advertising.

NEWS AND THE POWER OF THE PRESS

The newspaper offers publicity men one of the most powerful and popular avenues of influence. It is universal, respected, and, in most instances, reliable. Only radio can equal it in audience.

News is news. From the newspaperman's viewpoint, either information is news or it is not. News consists of two things: (1) facts; (2) information. Whatever is novel, significant, or dramatic is news. If a publicity message is any or all of these, it should be reasonably acceptable for the news column.

However, the publicity "plug" must be carefully and cleverly subordinated, adroitly placed in a news story, or the result will be clumsy, flagrantly commercial, and blatant.

Blueprint for Public Relations

Publicity is frequently ineffective because it is not sufficiently subtle; it will read like an advertisement.

The more obvious you make your publicity, the smaller your returns will be. Translated into other terms, avoid making the publicity plugs in your releases too apparent. Your emphasis on the publicity phases must be smooth, fair, and discreet. Avoid needless injection of commercialism. The expert is never obvious or careless with his "blurbs," which stand out like a sore thumb unless skillful technique is applied.

The "biggest" news story is one that directly or indirectly affects the greatest number of lives. Big news is not only colorful and readable; it is important. Great news events in some way change patterns of society. They are events of sociological as well as psychological interest. A publicity man reporting advances in the field of education, science, or economics therefore has news of importance, news that affects many lives. Then he must make it apparent—a question of technique—that he does possess important news.

What can make news? We repeat again and again—names, the dramatic, the unexpected, the tragic, the romantic, the comic. Any or several of these elements may make news.

To build up publicity on names, one must take care that the names chosen have real publicity value. Names that have previously played a part in the news, the more recently the better, are preferred. In addition, the persons should have a logical tie-in with the publicity story. If the publicity is to be of national scope then the names must be nationally known. If the campaign is local then the individuals must be well known in the area, as illustrated in the following example.

Shortly after Franklin D. Roosevelt had been elected President of the United States for the first time, a number

The Foundation

of nationally prominent businessmen were approached on the subject of raising funds to finance the Warm Springs Foundation. The foundation is an institution at Warm Springs, Ga., formed to provide for the aftercare of persons, mainly children, crippled by infantile paralysis.

It so happened that the President, himself afflicted years ago with the disease, was also head of the Warm Springs Foundation. When he became President of the United States, he chose to retain only this one other title, resigning numerous offices he had held.

About \$270,000 annually was required to maintain the foundation; for the aftertreatment of victims of infantile paralysis is a matter of painstaking individual care, and often several operations are necessary for complete recovery. In the course of a normal year the foundation was receiving about \$100,000, which meant that at the end of 12 months its sponsors faced a deficit of something like \$170,000.

The idea behind the move to gain the cooperation of the businessmen's group was to raise \$1,000,000 yearly for Warm Springs. Sponsors of the idea discovered that President Roosevelt's connection with the institution was a handicap, instead of a help, to their efforts. The President was quite frank in his opinions on the idea.

"I am very much opposed to anyone being asked for \$5, \$10, or \$25,000, as is the usual custom in these charitable affairs, because first of all someone may donate \$10,000 and later, misunderstanding the drive's purpose, be around here wanting a job as minister to Somaliland. He may figure he has been misused if he doesn't get it.

"Second, I object to it seriously on the ground that someone might not want to donate money to the cause and yet feel hesitant about refusing because he might not want the news of his refusal to reach the President of the United States."

Blueprint for Public Relations

There was a problem. The sponsors could not go through with the original idea, then. Therefore, they began thinking of amendments to it, for funds were badly needed.

Study of the problem finally resulted in the plan for a President's birthday ball, which became an annual affair in the United States on Jan. 30, Roosevelt's birthday.

Newspapers, newsreels, and the radio suddenly burst forth with news of the affair. As if by magic, in 5,600 towns throughout the nation appeared local organizations promoting a birthday ball. Interest ran high. And that first ball resulted in \$1,040,000 being raised for the foundation.

The next year the campaign was repeated, and with the previous year's success as an added incentive, \$1,400,000 was raised throughout the United States. Tickets sold for \$1 in most towns, and there was no dearth of buyers.

It is necessary to go backstage to obtain a complete picture of the hugely successful drive for funds to fight infantile paralysis and to see how the principles of publicity as outlined here were employed to stimulate public interest. In an undertaking of such scope as this, the goal is not reached by accident; it follows a logical, carefully laid course.

The course of the campaign was plotted as meticulously as a graph, step by step. Each part of the drive was given due consideration and stress. There was no slurring over of incidentals.

A national committee, comprised of prominent personages—Owen D. Young, Henry L. Dougherty, Newton D. Baker, to name a few—was first formed. The committee had 100 members.

One of the national committee's main problems was the possibility that the drive might be construed as a political brainchild, intended to enhance the prestige of Franklin D.

The Foundation

Roosevelt. With this in mind, such presidential opponents as Gen. Charles Dawes, Vice-President of the United States during the pre-Rooseveltian era, were placed on the committee.

The committee considered the vastness of its job. Long before the date of the first birthday ball, newspapers, newsreel distributors, and radio stations, affiliated and unaffiliated, were contacted. Millions of people had to be reached if the goal—\$1,000,000—was to be attained.

Simultaneously with its first notices of the impending event, the committee sent to the three great outlets of publicity—the hundreds of newspapers and radio stations and the handful of newsreel companies—an urgent plea for cooperation. Carl Byoir, nationally known public-relations counselor and one of the key members of the national committee, contacted publishers and station managers, asking, "Will you recommend a leader in your locality to be chairman of the local birthday ball?"

Publishers in towns and cities where there were competing newspapers were asked to confer with each other and make joint recommendations.

First contacts were made principally by mail. There were, you remember, 5,600 local chairmen to be named. The cost of announcements, if made by telegraph or long-distance telephone, would have been enormous. The announcements were sent out 12 weeks in advance, giving local groups 6 weeks in which to form and 6 weeks more in which to organize the affairs.

It was, of course, impossible to recruit only experienced talent in selecting the chairmen. More than 5,000 of those chosen had never conducted a publicity drive, and only a scattering had been connected with a nation-wide campaign of such scope.

So, to aid the local chairmen, the national committee recruited the cooperation of national clubs and movements

Blueprint for Public Relations

—among them the Elks, Kiwanis, Shriners—thus gaining the good will of the membership, which totaled more than 7,000,000.

Thus, each local chairman had an interested group to advise and iron out problems with him.

Byoir's next move was to notify local chairmen that it was time to organize committees to sell tickets, provide for extra entertainment, distribute publicity, and choose orchestras. Concurrently with the notification, each local chairman received a list of the national organizations, with chapters in his town, that endorsed the birthday-ball idea.

The local chairman's job was thus simplified. He had only to get in touch with the nearest chapter of Elks, Kiwanis, Shriners, Woodmen of the World, and others aligned with the national committee, request their cooperation, and get the aid he needed.

The story of how the ball was to be conducted was fed to local chairmen in small doses.

During the 6 weeks of preparation prior to the balls themselves, Byoir, by extending ideas singly to each chairman, was in reality literally supervising 5,600 birthday balls at the same time.

Since the culmination of the campaign was to be a social affair, a "social background" was absolutely necessary, the committee decided. The charity-ball idea, and a very popular one, was stressed. No guest was to be asked for a contribution; ticket sales were expected to provide the desired amount—the million dollars.

With tickets selling for \$1 and, in a few places \$2, a bourgeois atmosphere was suggested that must be minimized, the committee realized. Knowing that the presence of the socially prominent would be added incentive for lesser lights to attend, Byoir early in the campaign laid his plans for organizing the sectors where the "smart set" gathers—Palm Beach, Miami, Washington, New York.

The Foundation

The first report that reached local chairmen throughout the nation and that was relayed to the subcommittee heads was that Gray Grayson had been named chairman of the Washington birthday ball, with George Baker as vice-chairman. Both were socially prominent men. The announcement mentioned that the wives of members of the Supreme Court and of the Senators and the Vice-President's wife were chosen as patronesses. In New York members of the Vanderbilt, the Whitney, and the Morgan clans volunteered to stand in the receiving line; in Palm Beach the sporting Wideners contributed a member.

When such news was published in smaller cities and towns, instead of local chairmen humbly asking the assistance of social leaders, the dictators of community society were hoping they would not be overlooked. By this device, the national committee completely suppressed a situation that otherwise might have arisen—society's "higher-ups" might have refused to cooperate had the bourgeois flavor been preserved.

That is how 5,600 committees, each with various subcommittees, were organized. But the job was by no means ended. There were still weeks ahead before the balls, weeks of conditioning the public.

Names make news, and the national committee used them. First, Byoir and his associates created a perfect newsreel setting. Five grand-opera stars, any one of whom usually commanded thousands of dollars a performance, gave their services free and agreed to sing "Happy Birthday" grouped around a gigantic cake with 54 candles, for the age of the President. Deems Taylor, the composer, volunteered to accompany the group on the piano.

This setting was first arranged, and then Byoir contacted the five large newsreel companies in the United States, explained what sort of pictures would be available, and asked that they film the scene. The novel idea caught on, and as

Blueprint for Public Relations

a result the thirty or forty million people who weekly attend the motion pictures saw this entertaining skit "boosting" the coming birthday ball.

In every city and town where local leaders assisted in the drive, their presence alone served to make campaign news. Whatever new arrangements or new appointments they made were worth mention in the local press. Thus the national committee did not need to "force" campaign news. News had begun flowing in an easy, logical stream from a multitude of sources.

The result of the maneuvers preliminary to the first President's birthday ball was that \$1,040,000 was cleared from more than 5,000,000 guests. And the stage props were still set for a repeat performance the next year.

This simplified sketch of a national campaign might furnish an idea of the potentialities of existing publicity and advertising mediums. In a period of 12 weeks, five or six million people, some previously ignorant even of the existence of the Warm Springs Foundation, were recruited in a gigantic charitable undertaking.

The good publicity man knows the elementary principle that man is interested first in himself, then in society. People want to know about other people. They like to read about private lives; they want to know the "inside story" and what takes place behind the scenes. Their desire is vicariously satisfied by information gleaned from newspapers and magazines.

People prefer to read of men rather than of institutions—celebrities, for example, because they seem to be colorful personalities; successful national figures who skyrocketed to prominence or who collapsed overnight, like a deflated balloon. The public is interested in actors and actresses and their romantic work; in heroes, politicians, athletes, extraordinary children, old people, odd characters, man's friends in the animal kingdom. And why? Because man,

The Foundation

first of all, has certain universal interests, and second he is instinctively curious and, for psychological reasons, interested in anything out of the ordinary.

More impersonal subjects such as science, education, inventions, religion, economics, and business are not as widely popular in the news field. Their appeal is less elemental. They offer lush pasture, however, for the wide-awake reporter or publicity man, because they are factors that are reshaping the world of today.

The trained publicist can make almost any story interesting by treatment and technique. He knows by training and experience that there are two sides to every news story—the personal and the impersonal, the psychological and the sociological. In building a news story it is generally necessary to consider both angles for the strongest lead.

To develop this analytical ability one must identify himself with the interests of people, whether they are clerks, salesmen, executives, housewives, tycoons, or laborers, whether they are socially important or social nonentities.

Once these interests are understood the publicity man will be more and more successful in the judging of publicity value. His publicity will be more effective, appealing, and to the point.

Too frequently beginners in publicity try to develop an acute publicity-news sense in the wrong way. It cannot be gained without study and analysis of the interests of others.

Publicity from the standpoint of the masses is the ideal. The leading publicists, the ablest editors, the most powerful molders of public opinion—all of them know that frequent contact with persons in all walks of life gives ideas, reveals public attitudes, and leads to sympathetic handling of material from the standpoint of the reading public.

That a subject interests the publicity man personally does not mean that it will interest his neighbor, the man at the filling station, or the public in general. He lacks the ob-

Blueprint for Public Relations

jective approach if he thinks so. The good publicity man uses factual means to determine fairly and objectively the worth of his publicity. When he is in doubt, he samples public opinion, which is the safest and most accurate method of determining what the people think about any given issue.

The ability to evaluate newsworthy publicity may be acquired, but only through experience, perseverance, training, and study. Henry F. Woods, Jr., of Young & Rubicam, author of "Profitable Publicity," says that it is essential to practice judging newsworthy publicity constantly; to consider events, persons, and happenings outside of the publicity man's own immediate interests or concern so that he can get a different slant on them. Although they may not interest you, try to judge the interest they may have for others, Woods tells the publicist.

So, as a starting point, learn to determine publicity values on the basis of news interest. Learn what fellow citizens are interested in, what they talk about, what they do, what they think. And study the newspapers to see what they use, for they generally use material that proves worth while as news.

A good news story may be one that tells of horror and tragedy; but it must be of interest to the readers. Whether it is good or bad news, it should be reported. When President Truman announced the use of the first atomic bomb against Japan, one of the greatest stories of the century was released. The development of the weapon was among man's greatest achievements; still, its power to destroy great cities shocked and even terrified the people of the allied nations who held the secret. This story was both good and bad.

On the other hand, repetition may make news, if it extends over a sufficiently long period. Often a reporter or publicity man selects some important date or event as a peg on which to hang a pertinent, timely story, as in the follow-

The Foundation

ing press release, which is tied in with the hundredth anniversary of the admission of Texas to the Union.

Heralding the leadership of Dallas in reconversion achievements with an elaborate preview of new postvictory products, Metal Dallas, an exhibition made possible by Dallas Manufacturers, will also signal the one-hundredth anniversary of Texas statehood when it opens Oct. 12 at the Dallas Power and Light Company.

Sponsored by the metal industries through the Dallas Manufacturers and Wholesalers Association, a division of the Dallas Chamber of Commerce, Metal Dallas will be the first reconversion exhibit of its kind in the country.

Jack B. Dale, president of the manufacturers and wholesalers group, pointed out that Metal Dallas, providing the first opportunity since Pearl Harbor for the public to get a glimpse of new metal products, will do much toward establishing Dallas as a progressive city of diversified industries.

"Manufacturers have been working quietly, doing a vital job," he said. "Now they are ready to talk about it. Dallas industry has been fitted for the future, a future of things beyond comprehension, a future in which metal will become a finely machined part of everyone's life."

The public will be able to see the results of research, engineering, and long-range planning by Dallas industry, which gained national recognition for its war-production record, said W. W. Finlay, chairman of arrangements for the metals exposition.

"The metal display will give the public an opportunity to see the results of new skills as applied to the production of windows, floor furnaces, kitchen cabinets, refrigerators, and the like, and the building of homes, trafficways, and every kind of transportation vehicle," Mr. Finlay explained.

Planned to ease postwar readjustment, the exhibit, which will be held through Oct. 20, is designed to promote a better understanding on the part of Dallas residents as well as the industries themselves of their products, skills, potential abilities, and the type of labor required.

Calling attention to the fact that the state constitution was submitted to the people of Texas on Oct. 13, 1845, Mr. Dale said that

Blueprint for Public Relations

the exhibit could well be regarded as an appropriate opening for the centennial observance.

"The products will not only be testimony of Dallas manufacturers' ability to produce for war and peace but will symbolize Texas' heritage of initiative and leadership," he said. "The Centennial of Statehood Commission has said that the observance should take the form of something very practical and constructive, aimed at the improvement of Texas economic and social conditions. Metal Dallas will be just that."

THE ELEMENT OF PUBLIC OPINION

With the first primitive form of communication, public opinion sprang into existence. Since man developed ways of self-expression, public opinion has been a strong factor in shaping society's course. It is a force that the publicity man must recognize and understand, for it is the raw material with which he works. The great technical achievements of the nineteenth and twentieth centuries have so enlarged the scope of public opinion that it is today a tremendous power—the beacon of democracy, it has been called.

The publicity man must regard it with a scientist's eye. The telephone, the telegraph, the radio, wider use of printing, and faster methods of travel—all have gone to make this comparatively a small world. The public now is better informed and more intelligent than ever before.

Today more people can be made aware of a person, product, or idea. Rapid changes occur; national and international issues are reported on and the stories relayed around the world in mere minutes. Public opinion on a specific question is formed and measured, and the findings of a survey on the attitude of a nation are conveyed vast distances and appear in print while the issue is still current. And pictures can be flashed by wire or cabled over the world in a few minutes.

The Foundation

Group opinion is composite individual opinion. Actually, there is no unbiased opinion. Free opinion is the right to form biased opinion. And we may be sure that all definite thought is biased to some degree. The pressure of the forces influencing individuals is variable and shifts with the rapidly changing conditions that affect our mode of living, our thinking, and our reasoning.

Opinion in its formative stage is influenced by basic elements that have a biasing effect on an individual when forming an opinion. These are

Selfish Force.—The natural desire for personal gain and advancement.

Group and Civic Interest.—The natural desire for community progress and improvement, which will ultimately, directly or indirectly, benefit the individual.

Human Emotions.—The inherent instincts, such as love, hate, fear, desire, pride, pity, and anger. These are some of the human emotions that play a part in influencing personal opinion.

The elements which allow intelligent and healthy opinion to flourish are those things for which our forefathers fought and gave their lives—freedom of thought, free speech, free press and free discussion.

SCOPE

The scope of both public relations and publicity is far-reaching. They extend over eight major fields of activity, and each field has its own particular style and individual approach.

Public relations does not work on a "campaign" basis. Good and sound public relations stems from commendable long-range managerial policies that meet with public acceptance. A campaign connotes short-term public relations and implies an attempt to whitewash bad corporate prac-

Blueprint for Public Relations

tices or win friends overnight. Successful companies work on the premise that action speaks louder than words. They will "do" first and *then* "tell" about it.

This is another example of how publicity and public relations differ in principle. In the practice of publicity, campaigns are in order—to raise funds for worthy causes, to win elections, and to sell ideas.

The plan for a civic organization's publicity campaign is not patterned along the lines of a campaign sponsored by a political faction that seeks support of a candidate or a legislative program. Although the plan of strategy and the program design vary with each case, the underlying principles of the publicity are the same.

The eight functional divisions of legitimate publicity are

1. Personal.
2. Institutional (foundations, hospitals, universities, public schools, etc.).
3. Religious.
4. Civic.
5. Governmental.
6. Commercial and industrial.
7. Political.
8. Athletic.

PLANNING THE ORGANIZATION

A campaign should have a predetermined goal, a predetermined method of operation, and an absolute director.

The twin instruments are, of course, publicity and organization. (If this be repetition, make the most of it.) These two are present in every successful work offensive, whether the job is introducing a new fad, electing a President of the United States, raising funds for charity, or publicizing a forthcoming motion picture.

For example, during national war-bond drives, on the

The Foundation

publicity side there was a long and heavy bombardment of articles, speeches, editorials, interviews, motion-picture pleas, social functions, and supershows. Working with the publicity man, organizers formed national, district, state, and local committees, arranged banquets, mass meetings, parades, and colossal attractions, high-lighted with the appearance of famous war heroes in person. Hollywood stars and civic and business leaders turned salesmen at luncheons, and merchants sponsored full-page "ads." The publicity staff arranged for pictures and for the press to cover all newsworthy events during the "Buy Bonds" drive. It also prepared release schedules for the press.

Publicity and organization work for one common cause. Each has the same objective: to make the public intensely aware of the cause and then—*action*. So, in an election, the publicity group informs the public as to the virtues of the cause and turns the spotlight on every laudable action of the party and its candidates. The common objective—*victory on election day*.

Where organization is not so important, publicity becomes more important. It must handle the part of the production that organization would ordinarily handle. Where only a feeling of good will is to be promoted, publicity is vital. The public may not be organized, but its thinking and acting must be guided and coordinated.

It may be that the effort is toward public recognition of the fact that the John Doe Company is establishing new production records in an attempt to supply the carless public with sufficient automobiles and that the new system will increase the earnings of the workers. Such a project might be achieved by straightforward publicity alone. However, this type of program would come under the head of public relations, and any publicity or advertising along that line would be "institutional good-will effort."

Blueprint for Public Relations

The well-planned campaign will take into consideration all available mediums. Those promising the best and quickest results should receive preference. Sometimes as many as 20 different methods or approaches, or mediums, are employed in a single coordinated campaign.

The directors of such a campaign must be careful to be consistent in the appeal, however, regardless of the mediums. A rambling message or messages confuse the public. The success of the venture will depend upon repetition, coordination, and a hard-hitting, consistent effort. The importance of the latter, in particular, cannot be over-emphasized. Charles Michelson, for years director of publicity, Democratic National Committee, expressed himself on this point when he made the following statement:

I believe that political publicity—I know nothing about any other kind—is of tremendous importance in a national campaign, but there must be some qualifications to that statement. Political publicity can only be of service if the cause the publicity man advocates is correct and where the problem narrows down to presenting the actual issues in order to acquaint the voters with the soundness of the policies involved. I have yet to know of a campaign in which a bad cause succeeded on account of skillful publicity, or a good cause was defeated because of the opposing arguments. It is doubtful if there are any definite rules that can be laid down for that sort of work beyond the conventional ones; that is, your cause must be just and your arguments must be sound enough so that fire from the opposition's artillery cannot break them down.

When a large group is to be reached, it is well to use both newspaper and radio publicity, supported by other mediums. Newspaper publicity may be carried in the news columns or may be printed as advertising, or both. When you buy advertising space, you have the privilege of saying (within certain very broad limits) exactly what you wish. The advertisement appears as you order it. If changes are

The Foundation

made, newspaper make-up editors have authority to act only on your instructions.

In contrast, publicity carried in the news columns has a value all its own because of the impersonal manner of presentation. Paid advertising, which stresses the point as desired, therefore has a definite place in most publicity campaigns.

In degree of effectiveness for this purpose, only radio challenges the newspaper, running a close second in the average campaign and in some campaigns being found to be more effective, depending upon the type of campaign and the class to be reached. Generally speaking, these two mediums carry the load. In the newspaper the message is presented so that it may be read and absorbed. It makes a greater and more lasting impression because of its visibility and readability. The message over the radio comes and goes in a flash. Unless it is repeated several times a day, it will not register as the printed word will. Each, however, has advantages over the other. These will be discussed more fully later.

How great the work of public relations can be is illustrated by the consistent achievements of such public-relations and management-counseling firms as Carl Byoir and Associates, Ivy Lee and T. J. Ross Associates, Steve Hannagan, Braun and Company, Verne Burnett, Hill and Knowlton, James W. Irwin, and others who represent national organizations and institutions across the country and around the world.

Many of these businesses are subdivided into 15 or 20 separate departments. In some companies, such as the Sutton News Service, New York counseling firm, headed by astute George W. Sutton, Jr., one of the outstanding men in the profession, there are several specialized experts in one division to handle just one specific medium.

The publicity or public-relations man who directs a small

Blueprint for Public Relations

campaign or handles public relations for one organization will of necessity combine many of these divisions and their functions. He may eliminate some altogether, if his is a small, compact staff. If he is handling the reins alone, as some do, the world is his oyster.

Section II

Organization

ORGANIZATION.—The measure of a man's success in business is his ability to organize. The measure of a man's success in literature is his ability to organize his ideas and reduce the use of the twenty-six letters of the alphabet to a system so as to express the most in the least space. The writer does not necessarily know more than the reader, but he must organize his facts and march truth in a phalanx.

In painting, your success hinges on your ability to organize colors and place them in the right relation to give a picture of the scene that is in your mind.

Oratory demands an orderly procession of words, phrases, and sentences to present an argument that can be understood by an average person.

Music is the selection and systematization of the sounds of nature.

Science is the organization of the common knowledge of the common people.

In life everything lies in the mass—materials are a mob—A man's measure of success is his ability to select, reject, organize.

SYSTEM AND SUCCESS
"The Note Book of Elbert Hubbard"

Blueprint for Public Relations

FUNCTIONAL DIVISIONS OF PUBLICITY

FOR efficiency of operation and administration, publicity is divided into these four divisions:

- Planning
- Production
- Coordination
- Distribution

This plan of organization provides for a natural flow from the original plan or idea to the fashioning of the actual product, to the coordination of factors in production, to the distribution of the finished product.

The planning section is responsible for preparing the basis of organization and operation. It plans drives, drafts the prospectus for each campaign, makes surveys, supervises research, develops the plan and procedure for each campaign, and formulates the general policy to be followed.

This section should consist of such parts as these:

- Administration
- Research and surveys
- Policy
- Campaign strategy

Of course, some of these branches are not necessarily separate and complete in themselves but may be spliced together.

The production section is responsible for the collection and preparation of all the copy. Copy should be prepared with the predetermined plan and policy in mind. This section will carry out the theme suggested by the planning section after the groundwork and strategy are mapped out.

- The production section takes in
 - Copywriters and script writers
 - Editors
 - Artists

Organization

Radio producers
Radio artists
Photographers
Motion-picture specialists
Experts in other mediums

The coordination section is somewhat of a ways and means committee. It is responsible for the complete coordination of all publicity in the campaign. Without proper and efficient coordination the desired effect is lost. Therefore, it is most important that this section's activity receive due consideration.

This branch contains personnel with a thorough knowledge of the mechanics of the job. In a large campaign it might encompass other subdivisions such as

Press relations
Advertising
Public relations
Radio
Motion pictures
Civic and professional contacts

The distribution branch, naturally, is responsible for the actual dissemination of the information by all channels of distribution. This group should compile and maintain lists of agencies to be contacted, in order to know where to fire its shots and what sort of publicity bullets to use. It must be borne in mind that requirements differ. For example, in furnishing material to trade magazines the copy must meet certain stylistic and editorial demands, or it will not be considered.

Following is a sample list of agencies and the information about each which should be on hand before the campaign begins:

Newspapers.—Names of editors and some staff members, the particular news services used, clip-sheet and pho-

Blueprint for Public Relations

tography requirements and use of mats and electros, average news space, and publication and dead-line times.

Trade Magazines and House Organs.—Names of editors, special requirements for articles, news space, and publication and dead-line dates.

Radio Stations.—Names of managers and program directors, network (state or national) facilities, coverage, and power of station.

Advertising Agencies.—Public-relations specialists available for assignment should the occasion arise.

Outside Advertising Concerns.—Names of owners, managers, or representatives; cities, towns, and areas covered; size, type, and number of billboard panels, and number of panels and bulletin boards.

Motion-picture Theaters.—Managers' names and advertising representatives, whether circuit or independent, and location and capacity.

Transportation Advertisers.—Names of managers and representatives, number of cars and buses served, average number of panels per car and bus, size of panels, and whether interior or exterior.

Schools, Colleges, and Universities.—Size and location and names of administrative officers.

Churches.—Names of clergymen, location, etc.

Civic Organizations.—Name and location, name of secretary or correspondent, membership, and type of group.

Industry and Commerce.—Names and locations of large businesses and industrial and commercial organizations, names of officials, the type of business, and number of employees.

Printing Firms.—Names of officials, capacity of job presses, and other printing facilities.

Halls and Auditoriums.—Location and capacity.

Professional.—Names of prominent business-, civic-, and

Organization

professional-group leaders throughout the area (for use in selecting speakers, interviews, and endorsements).

Entertainment.—Band leaders and entertainers.

Speakers.—Names and addresses of experienced and recognized public speakers.

MEDIUMS—THE AVENUES OF INFLUENCE

Plan complete coverage, and shoot for results. In mapping the program the director can chart a reasonably definite course. To do this properly, it is first necessary to consider the phases that tie together the entire program.

A prerequisite to an attempt at mapping out a program is a comprehensive survey of the public to be reached by the various available mediums. By first making a study of mediums and the approach, the publicity man can proceed methodically. It is important that he do this and analyze his findings. Some of the points to be covered by the survey are

What group or class should be reached?

What are some characteristics of the group?

How and when are the people most easily reached?

What forms of entertainment do they indulge in?

What mediums will be most effective?

Each medium and agency of distribution available to the publicity man today for carrying his message to the public has individual advantages. Each should be considered in the light of its ability to produce certain definite effects.

Regarding the public as a metaphorical sea, the publicity man cannot depend solely on any single route across to his objective. He traverses a number of channels—the various mediums. Every possible medium should be utilized.

The publicity man moves forward simultaneously on all fronts. He knows from experience that he must exploit

Blueprint for Public Relations

all potentialities if the program is to be successful. Whatever means he can use to get his message across effectively he uses, remembering two important principles.

1. His campaign must be unified. The parts of his program must be coordinated.

2. He must take advantage of repetition, through the several forms of presentation. In repetition he is given the greatest opportunity to make his campaign effective.

The survey or plan of the campaign, of course, should indicate the public that is to be reached and the method to be used. The plan will indicate the strategy for arousing public interest. It is the mediums that serve as the tools to accomplish the purpose. Therefore, the emphasis at this time is on mediums.

A sound and well-charted program will evaluate and consider every approach to the public mind—*i.e.*, every *known* approach. In a campaign frequently there will be 20 or 30 mediums in use, all employed concurrently and perfectly coordinated for cumulative effect, all driving directly toward the same objective.

The most important forms of medium are

Group I

- Newspapers
- The trade press
- The house organs
- Display advertising
- Magazines
- Pamphlets
- Leaflets
- Letters

Group II

- Radio programs
- Public addresses
- Phonograph recordings and sound tracks
- Word of mouth

Organization

Group III

Motion pictures

News pictures and propaganda pictures

Window displays

Staged demonstrations

Television

Parades

Demonstrations of policy (public relations)

The most common agencies for distributing a publicity man's copy are newspapers, the radio, trade magazines, civic groups, governmental agencies (municipal, county, and state), churches, motion pictures, educational institutions, business and industrial organizations, general magazines, house organs, and public speakers (see Appendix for example).

Section III

The Profession

HE WHO every morning plans the transactions of the day, and follows out that plan, carries a thread that will guide him through the labyrinth of the most busy life. The orderly arrangement of his time is like a ray of light which darts itself through all his occupations. But where no plan is laid, where the disposal of time is surrendered merely to the chance of incidents, all things lie huddled together in one chaos, which admits of neither distribution nor review.

VICTOR HUGO

QUALIFICATIONS AND REQUIREMENTS

PRESS agents are sometimes erroneously described as “publicists,” or “public-relations counselors,” or words to that effect. The more formal terms have been misused to describe plain, publicity-grabbing ballyhoo artists, shrewd writers who under their disguises are paid propagandists. Publicists should not be confused with stunt promotion men. Most important, publicity must not be confused with public relations, which will be discussed in another section.

Through misconception and abuse the ordinarily bona fide publicity man has been wrongly defined as one who

The Profession

attempts, by hook or crook, to achieve for some person or element a transitory fame of some kind, without regard for honesty. The ballyhoo artist is *not* a publicity man! The last thing a ballyhoo artist is interested in is a close, genuine, and honest relationship with the public. He builds houses of cards purposely, throws up jerry-built structures on foundations of sand—because he is concerned only in getting where he is going with all speed. His cause is not carefully laid on a solid foundation.

The professional publicity or public-relations man presents his cause to the public in terms comprehensible to various groups. His work and responsibility imply more than merely organizing a publicity stunt, more than shouting a name or blurb endlessly. Good publicity requires a painstaking process of sorting numerous details into a careful and logical sequence. If the campaign is to be convincing, effective, and successful, it must be intelligently run.

The practice of both publicity and public relations is often attempted by those who, first of all, do not possess the qualifications. Those publicity men who do measure up to the standards, possess the qualifications, and have the knowledge and energy are now successful or are climbing toward the top rung of the ladder.

Seats in the publicity profession are not reserved for the "born publicists."

You can develop a penetrating publicity news sense by studying—instead of just casually reading—your daily newspaper. A flair for news and for publicity is not necessarily essential. It is inevitable that many persons have a more pronounced natural aptitude for judging news and publicity, just as some persons are more adept at mathematics, playing musical instruments, flying an airplane, or speaking in public. Again, remember that a special aptitude for publicity can be developed by almost anyone with the determination to apply himself to the task. Some have greater

Blueprint for Public Relations

aptitude than others and a greater abundance of natural gifts. But anyone who knows the requirements of publicity mediums and knows how to write for them can succeed.

STRICTLY PERSONAL

Pull up a chair, light your pipe, and relax while we discuss the requirements you should meet. First you need a thick skin, impervious to stings. You need initiative, enthusiasm, and kindred traits. By being honest and sound of judgment you will help yourself.

It is your business to understand the methods of swaying public sentiment. General aptitude is important, as it is in all trades. Personality—the ability to meet and talk with people—comes first, perhaps, on the list of “front” requirements. A good background of successful experience sometimes counts more than formal education.

In the presentation of a controversial subject it is sometimes necessary to present only one side of a subject. This is justifiable under certain conditions, but arguments pro and con must be kept carefully in mind. Therefore, tact and tolerance are outstanding virtues, which are not taboo in everyday life.

The good old house rules, the maxims grandma wove into the sampler, are good enough for us. So we will say here that discretion and adaptability can sometimes win a valuable point.

Knowledge of history, sociology, psychology, and economics can be important. These subjects are also likely to present a wealth of material for new and sound variations on the presentation of ideas.

Practical experience in journalism and newspaper work is a definite asset to the publicist. He should be able to write his own copy, be able to detect news values and handle releases.

The Profession

Donald H. Higgins of *Finance* magazine and a veteran newspaperman stated recently, "Good reporters do not, in all cases, make good publicity men. The reporter tells you—the publicity man sells you. A publicity man should possess the ability to express himself clearly, simply, and acceptably. He should have a lively, keen imagination and a good mind—with a sense for the novel and extraordinary. By necessity he must be a man of many talents."

Not to understand the structure of modern business and the principles and methods of government is a disadvantage that the would-be publicity man must overcome. Without a practical knowledge of business and governmental administration, any hope of a career in this field is ill-founded.

These requirements may seem too all-inclusive, but it has been proved that, the wider a publicity man's scope, the greater the range of his effectiveness. Too many books on too many subjects cannot be read. Knowledge is power. And initiative and energy will carry that knowledge forward as you direct your program, for without these assets your campaign will lack the necessary force, spirit, and action.

The good publicity man realizes that there is nothing more conducive to effective results than enthusiasm. Healthy enthusiasm produces healthy action and constructive thought. To be enthusiastic about your work, you must believe in its advantages and its qualities and have faith in its possibilities.

If as a new publicity man you grab hopelessly for some evasive idea just beyond your reach, there is only one way to master this. Collect yourself, and harness your mind as a horseman harnesses and subdues a young stallion. When the novice sits down to prepare a release in conformity to his plan of strategy, he often jumps up after a few minutes of mental failure and exclaims in despair, "I can't think!"

Blueprint for Public Relations

The man of experience expects his mind to perform like that. Perhaps he must fight for an hour, more or less, to get his thinking machinery functioning correctly. But he knows that, if he keeps pounding, he will finally "get on the beam" and the ideas and thoughts he had been vainly groping for will flow fast and freely. The mind also needs relaxation, just as muscles of the body must have rest. Give the muscles of the mind rest when the signal tells you that it's time for a walk, a show, or some other diversion. But differentiate between laziness and fatigue.

Success comes from practical experience and not merely from a knowledge of theory. A man may be an authority on principles and an expert on theory and still be an utter failure if he should attempt to apply such knowledge practically. So it is not contemplated that a reader can master the theories and principles of publicity today and be a publicity man tomorrow. Practice, hard work, and consistent effort to improve will pave the road to success. There is no short cut.

The publicity man must study and analyze the project, individual, or firm he represents. This study should reveal to him certain definite publicity sources that he can make it his business to cultivate and cover without discouragement, just as a newspaper reporter covers his news beat. The publicity man must be thorough, conscientious, and inquisitive. He has to know what goes on. Often he must ask questions that may seem awkward or even impertinent. He must insist on true and complete answers and must delve beneath the surface for his material. He must train himself to look upon every bit of information that comes to him from contacts with people or from reading as potential news. He has a job at which he works all the time, not a "9 to 5 job."

Better-than-average publicity material is the direct result of a personal *will* to write it. You must come in under

The Profession

your own steam. Don't expect to be pulled in. Don't expect to have newspaper rewrite men make your copy presentable. Make it presentable yourself. A newspaper respects good writing.

Thus the importance of exploiting your mental faculties cannot be overemphasized. A publicist should keep his wits bright and shining by constant use. He cannot afford, financially or otherwise, to let them rust or become dull. No one can write or prepare highly effective publicity without a high regard for his profession and a real enthusiasm urging him forward. A publicity man must also be aware of the possibility that weaknesses and organic defects may later show up in the best planned campaigns and be prepared to counteract them.

As a journalist you need the ability to express yourself—in conversation as well as in writing. No matter what your demeanor is, however, your writing should be clear, simple, and concise. Brevity is a virtue too many of your colleagues will not have.

Writing for public consumption should be so styled that it will convey the intended meaning as adequately as a "sock" in the jaw. It needs to be so clear that it will not be misinterpreted.

There can be no set rule for animating lifeless publicity stories. The publicity man must furnish the stamina, cleverness, news sense, resourcefulness, and originality all working together to make that factor known as publicity effectiveness.

Look for your chance to inject red blood into dull publicity. Naturally, not every publicity story can benefit in this way. Recognition of this fact in some cases is as wise as the advantageous animation of publicity in others. Improve your publicity by being alert and taking advantage of opportunities as they arise.

You need to have or to develop a knack of writing from

Blueprint for Public Relations

the human-interest angle. This sort of story, written mainly as a "feature" in many periodicals, is comparatively new in journalism. But it is indispensable and as ubiquitous now as hay fever. Such a knack requires some understanding of human beings—of what makes them "tick."

All publicity men seek a publicity angle, a method of handling, something new and timely for a trite or uninteresting subject. You must seek this publicity angle, looking deeper, questioning, attempting to discover something unusual behind the commonplace. Always be curious. Talk with people; get their opinions; find out about the things or the people they want publicized. Publicity leads or clues to tips may be revealed in what they say. If they are subconsciously holding back because they sense they are talking for possible publication, it is up to you. In the end effectiveness will depend on your skill and your knowledge and use of publicity technique.

As an inquisitive reporter you need a "nose for news," to use the well-used trade phrase. It is essential that you know news values. As a reporter you must be able to sift real news from *ersatz*.

You must keep your releases clear, interesting, and to the point, although you will find this quite a job, especially when you are off on a tangent where your facts are difficult to reconcile with the desired result. When you find yourself treading water, swim away from that spot.

You will gain the good will of newspapermen you come in contact with if you give facts and facts alone to those who ask you for stories.

Publicity deals with the facts. News may be made out of publicity by the advantageous handling of facts, particularly relevant facts, "slanted" or "angled" side lights, or interesting oddities.

Here again, resourcefulness and ingenuity will pay dividends. The unusual is valuable in publicity. Dig below the

The Profession

surface for interesting and newsworthy data. Ask questions. Run down all potentially valuable details; follow publicity leads.

Erwin D. Canham, editor, *Christian Science Monitor*, says:

It should be sufficiently obvious that successful publicity must base itself upon a strong statement of the facts without distortion or withholding. Newspapers are increasingly able to detect distortion of fact in publicity statements and the omission of relevant data, and long experience with one-sided publicity has made them very wary of nearly all publicity. Therefore, in the interest of the public relations counsel it is time to emphasize and project a more frank and full presentation of relevant information in all publicity. There is a thoroughly legitimate field for public-relations advisers—they can help greatly between newspapers and their clients—but as they keep the larger interest of the public in mind, as well as the particular interest of the client, they will be really serving the client.

The publicity man is confronted with the responsibility of planning the campaign, step by step, just as an engineer plans and constructs a bridge. Each phase needs to be developed in the light of findings gathered from surveys, research, and investigation. No lawyer who pleads a case for a client expects to win without thorough preparation and a complete knowledge of the case, the facts and details to be produced and emphasized, the strategy to be adopted, and the psychology to use on the jury. A publicity program is like a lawyer's case. The elements are parallel. The publicity man and the lawyer each has a brief to argue. And each brief is presented to a court and jury. The publicity man's jury is public opinion.

The publicity man must be a strategist, a trend anticipator, and an analyst. He ought to be capable of planning moves, which he thinks out in advance, just as a skilled chess player does. Publicity work matches mind against mind as court procedure matches lawyer against lawyer.

Blueprint for Public Relations

A publicity man can use a showman's flair for the dramatic and the emotional. It is nothing less than a gift to be able to move people to laughter, tears—or unified action. "Some got it—some ain't got it," in the words of the cracker-barrel philosopher.

A keen, alert publicity "plugger," with a knowledge of the emotional firing points of human instinct and the ability to produce certain effects, gets farther along the road to success, it can reasonably be said. On the other hand, it is not absolutely necessary to have what is known as a "dynamic" or "whirlwind" personality. There are few perfect examples of this human phenomenon, and of these there are but few who do not abuse their gifts to some extent. There is nothing degrading about being just plain, honest, sincere John Smith, anyhow. But you must have "something on the ball" to stay in the game.

Originality, adroitness, and ability in creating publicity are indications of the publicity man's success. These qualities are the means to the end of bridging the gap between the routine events of life and the unusual, the odd, or the novel. The good publicity man can apply to routine events in the life and business of a client a treatment that will convert them into news, effectively treated as publicity.

Bear in mind that newspaper readers want to keep up with what is happening in the world, but they want their information with little thought and effort on their part. They refuse to wade through volumes of figures, long and complicated statistical tables, or intricate analyses, which require much thought and study to understand. Statistical facts will make a good publicity story, but they must be put in a form easy to digest.

Success as a publicity man comes as the result of personal characteristics, all of which can be developed. The chief of them are: keen observation; alertness to new angles; readiness at all times to take advantage of development,

The Profession

conditions, situations, and facts; and ability to use the material unearthed to publicity advantage. Don't depend on the easy waiting plan; news seldom comes without effort. A persistent eagerness in the search for newsworthy publicity material is as necessary to a publicity man as to any demon news hound in a Hollywood melodrama.

Assume, as an illustration, that you are the publicity man for an exclusive restaurant which has just planned the "grand opening." In what way should you publicize this fact? After it had opened, how should you go about making this supper club newsworthy? How should you "build up" the chef and his recipes? What method should you devise to popularize the place? You have the problem of attracting "people worth knowing," getting the columnists to put in their columns that "the So-and-So's were seen dining at the new La Lona last night," that "the food and music are superb." Keep in mind that people go where people are, so that it might be necessary for you to hire a few Powers models to come in as customers until the public becomes "sold." And for a tie-in you might induce some "big name" to have a dinner for a visiting celebrity and make the party more newsworthy by making it an unusual one. Work out this problem, keeping in mind the qualities inherent in effective publicity stories, namely, the deftness with which they are handled, their immediacy, their unusual nature, their use of names, and special phases of action.

Joe E. Cooper, veteran newspaper editor and publicist, said, "When the public is influenced by a publicity campaign without realizing that publicity has swayed them, then that campaign is a success."

As a test you might write a paragraph on why certain news figures obtain so much publicity. There are many you could choose from, such as Gen. Douglas MacArthur, Henry J. Kaiser, Mrs. Evelyn Walsh McLean, Eric John-

Blueprint for Public Relations

ston, William Benton, or some other name high in news value.

CULTIVATING PUBLICITY SOURCES

Successful publicity requires that the publicity man have a knack for getting the story. He must know where publicity news is to be found and how to get it. Reporters have a wide variety of reliable sources that are regularly productive of news. In just such a way the publicity man must develop his sources of information.

You must be able to hunt out news that otherwise would never have seen the light. However, you should not resort to "puffs" or sensational stunts of one kind or another when a more conservative policy would produce a more favorable and more lasting effect.

You will be obligated to give newspapers, with justice and accuracy, detailed reports of any happenings that concern your sponsors (Code of Practice, page 56). Newspaper editors rightfully demand this of every reputable and ethical publicity man.

By adhering to these standards and principles you will find the news columns of the press open to you and the courtesies you expect will be shown you most of the time.

The foremost requirement of an editor is that a reporter be able to recognize the newsworthiness of his material and present it well. The publicity man should be guided accordingly.

Before you undertake publicity work or attempt to prepare and send out releases, you should be told a few "facts of life." There are some things that as a publicity man you must do and other things that you must *not* do. A few of the "do's" and "don'ts" follow:

Don't insult the intelligence of the press. As a rule, newspapermen are touchy about their journalistic ability. Some have, to a degree, the artist's sensibilities. After all,

The Profession

as some oft-quoted anonymity said, "Journalism is the only truly indigenous American art." Just as any other craftsman is jealous of his ability, so is the newspaperman.

A few authorities have suggested that, when involved complex material is being presented, the publicity writer should attempt to simplify the job even if it entails adopting a "primer style." Such tactics should be used sparingly, like salt. Too much of it is distasteful.

Don't try to use "fine writing." Flowery language went out with celluloid collars. Don't use a big word when a small, simple one will do just as well. The best writing is that which the greatest number of persons understand.

Don't try to overplay the campaign's sponsors. They can be mentioned time and time again, but not to the point of monotony. Be reasonable about this, without neglecting one of the chief purposes of the whole campaign. But watch out for overemphasis of a minor point in the program.

Don't send news after it is cold, for then it is no longer news and the editors are not interested.

Don't run "handouts," or prewritten stories, into the ground. Most reporters dislike being given a handout of an occurrence they could cover without undue effort. It is well to let inquiring reporters inquire and to furnish them information, in addition to that in handouts, by answering their questions. It makes for better press relations.

Handouts are necessary in many cases. However, sometimes it is absolutely essential that a reporter going out on a story "cold"—without studying the case, so to speak—be given a release containing the chronologically and historically correct background to the story.

Handouts are required when no staff men are assigned to cover an event. The prepared release is given to a rewrite man in the newspaper's editorial room, and it is molded

Blueprint for Public Relations

into a differently worded story and adapted to the particular paper's style.

Don't be verbose. The world is full of publicity men who make the mistake of writing a lot in order to get more space. The only persons they fool are themselves. The editor froths at the mouth when he has to edit a piece down or read through too much extraneous detail to find out how much "meat" is there. Regardless of how important the story may seem to you, there are many other persons who consider their stories equally important. Hold your release to *news*.

Don't discriminate or play favorites by giving news to one publication and withholding it from another. A publicity man should by no means hold afternoon stories for a morning paper exclusively except in cases where the story happened too late for afternoon editions.

In nearly all towns there are correspondents for larger papers in the area. They should be given the same consideration as local reporters. Correspondents may use less of a publicity man's copy, but often they offer more important publicity breaks. They should receive fair treatment.

Don't rant or ramble. When you write your copy, be direct—go straight to the point. Whether you are sending in a feature story or a conventional news release, follow the accepted newspaper style. If your stuff has to be torn apart and rewritten, the editor may not think it is worth the time and trouble.

Don't complain about a minor error or misprint. A real question of tact is involved there, depending on the publicity director, the reporter, and the universal law of diplomacy. It should be remembered, first of all, that the error may have been due to a linotype operator's mistake, a copy-reader's astigmatism—any number of things. So don't be quick to criticize.

The Profession

Don't leave unanswered questions that will make the editor come back at you for more facts. Perhaps he won't think it worth the trouble to telephone you. If you don't think enough of the newspapers to serve them properly, why should they be interested in your copy?

Don't be careless with names. Make it a point to know and *use* full, correctly spelled names of every person in a story. Names make news. Newspaper editors and many public figures are positively fanatical about having their names correctly spelled. Usually newspapers require, if humanly possible to procure, the first name and middle initial of persons mentioned. Only in smaller communities does the written name "John Doe" identify anyone completely. Much embarrassment and some unpleasant situations will be avoided by strict adherence to this rule.

Statements attributed to institutions have a cold, impersonal tone to the ear of the reader. Releases and statements should always be "pegged" to some individual. Instead of saying "The governor's office announced today," use the governor or his *ministre de la presse*, whoever he may be, as the authority for the statement. The public is interested in names, as are the owners thereof. Only seldom is it impossible to furnish names with a story. If it is impossible, then use the story without them.

Don't undervalue white space. The publicity man must realize the fact that white space is *valuable*. The astute publicist submits copy for that space only when it has sufficient merit to compete with other news.

Don't condemn the editor when your story is cut. As a publicity man you should be able to understand the position of the newspaper. No one can predict what is going to happen over the world in the next 12 hours. The newspaper is obligated to the public to give a comprehensive picture of last-minute news, with the most important news receiving preference and the less important events printed

Blueprint for Public Relations

as space permits. Your story may be cut down because of the number of more significant dispatches. When a publicity news release is shortened this is not the fault of the reporter, the copy desk, or the editor but is due to the manner in which news breaks. Events of wider interest and of greater concern have occurred and must be reported. It may be necessary to cut a first edition story from 10 sticks to 1 in the second edition, and the publicist who registers a complaint in such cases is speaking out of turn.

Don't violate the unwritten law of newspapermen. Like doctors and lawyers, newspapermen sometimes have professional information that is never divulged. Some stories, if published, would do more harm than good and are suppressed for the sake of the persons involved. Other stories are detrimental to their source if published prematurely. A publicity man ought to remember this and never violate a confidence, for his reputation may be at stake. He may lose a point by suppressing a story, but sometimes it behooves him to do just this.

Reporters can be trusted. It is the authors' belief that this is almost universally true of bona fide newspapermen. A publicity man can lay his cards on the table before them, it is safe to say, without their taking advantage of them. He can reveal to them why he has suppressed a piece or why he advises against a story's use. This is a much better policy than forever concealing facts. If a snooping newspaperman with an inordinately developed nose for news scents a buried story, he is within his rights to ferret it out and publish it.

Don't, if you can avoid it, go over a reporter's head to his superior with a complaint. If inaccuracy is the grievance (up comes the diplomacy angle again), go into a huddle with the accused himself. Only when flagrant violations of your stories are repeated occurrences is it really ethical to take the matter up with the editor.

The Profession

Don't combine news releases and advertising orders. The editorial room and the advertising department of newspapers are two distinct bodies. News stories should not be sent to papers in the same folders with advertising orders, for one department is not responsible for the other. And, remember, an editor might resent the suggestion of a something-for-nothing motive if he opens a news-release folder and finds in it an advertising order.

Don't attempt to kill a story except under very exceptional circumstances. If harm will result from some unconsidered act of an institution or individual, that institution or individual must face the facts and accept publication as cheerfully as possible. If, however, it is vitally important that some facts be withheld, the best course is for the publicity man to take his problems to the editor, lay his cards on the table, and try to convince him of the necessity of the move. The reporter is hired to find news as well as to write it. He has a responsibility to his paper and to his public to report what he sees and what he finds. He will not respect the man who asks him to violate that responsibility. Such a request should be made directly to the editor.

The person who has been successful in business, politics, and many other lines of endeavor is usually congenial with the press. Sometimes, however, the press carries a chip on its shoulder when it approaches certain big names. Often there is a reason for this; often there is none. Nevertheless, courtesy begets courtesy—and makes a publicity man's job easier, as well. As a good-will gesture for himself and his sponsor, courtesy can't be beat.

From the statements made by many men who are trying to break into this profession, it would appear that public relations has become a sort of glamour girl of business with a lusty, "super-duper" future. Maybe it is in some of its aspects, but to most of us it is an unrelenting demander of

Blueprint for Public Relations

physical and mental exertion without spectacular rewards. The foregoing rules represent the starting point for anyone who is willing to be a man of all work. They are the essential maxims for the publicity man and the public-relations counsel. All else comes afterward. Success depends strictly on the inherent abilities of the individual engaged in publicity to progress to bigger things and wider knowledge in his chosen field—which, we publicity men believe, is both an essential profession and one with almost boundless possibilities.

PROFESSIONAL ASSOCIATIONS AND AIDS

The greatest single factor in the advance of the public-relations profession has been the organization of such groups as the National Association of Public Relations Counsel, which was formed in 1936 to promote high standards of principles and practice in public-relations work and to provide a center for the discussion of problems of common interest to the members of the profession.

The association's growth, protected by sound eligibility rules, has been steady and continuous. Its progress has kept pace with the development of public relations as a vital element of American business and American life.

Today the association has more than 300 members in 14 states and in 30 cities, including New York, Chicago, Philadelphia, Boston, Los Angeles, Pittsburgh, St. Louis, San Francisco, Cincinnati, Cleveland, Indianapolis, Memphis, Dallas, Nashville, and Richmond.

The association was started because a small group of workers in public relations had the vision to see ahead the development of an independent profession of recognized standing. It was apparent to them that, if their service was to operate and grow as a responsible and indispensable intermediary between client and public, it must rest upon

The Profession

a carefully thought out and scrupulously maintained code of practice.

Such a development has been possible because certain definite principles recognized by the pioneers had been followed through the years. These principles, however, had been largely the concern of individual practitioners rather than the accepted code of an organized profession.

In drawing up a code of practice the association did not attempt to dictate policies or procedures. It did not presume to speak for all the profession. It sought, however, to formulate for its own members broad general principles upon which the success of modern public relations has been built in order to achieve the solidarity and direction which such definition affords. It believes that these simple basic principles of practice express a philosophy which works to the best interest of all concerned. As defined in the bylaws, the objectives of the association are as follows:

1. To provide opportunity for research, discussion, and study of the problems of the profession.
2. To formulate, promote, and interpret to business, to the public, and to the press :
 - a. The objectives, possibilities, and functions of public relations and publicity in disseminating information, interpreting the client's position, building confidence and prestige for him, and increasing sales.
 - b. The obligation of members of the profession to their clients or employers and to the press and the public.
3. To promote and maintain high standards of service and conduct by all members of the profession.
4. To exchange ideas and experiences and collect and disseminate information of value to the profession or the public.

Blueprint for Public Relations

5. To bring together in friendly association the representative members of the profession.

Starting with this foundation, the association has gained recognition as the central organization of the public-relations profession, corresponding in that field to the American Medical Association in medicine, the American Bar Association in law, and the Association of American Advertising Agencies in advertising. Evidence of its high standing will be found in the character of its membership; its recognition by colleges and universities, which seek advice in adding courses in public relations to their curriculums; and the growing practice of consulting the headquarters of the association about candidates for serving public-relations accounts or for public-relations positions.

The National Association of Public Relations Counsel's Code of Practice follows:

1. To recognize public relations as a service profession, called into existence by the complicated mechanisms of modern business to answer a definite need, and with a fourfold responsibility to clients, the public, channels of distribution, whether the press, the radio, motion pictures, or other, and the profession itself.

2. To seek to develop in clients individually and in business and industry generally an understanding of public-relations purpose and technique that will make it possible to render clients the most effective service.

3. To appraise material prepared for publication or other distribution on the basis of its truth and its inherent or potential value or interest to the public and to offer it on its merits alone.

4. To avoid the use of questionable or misleading material or methods that misrepresent the aims of the profession or retard the steady development of public confidence in the integrity of its function. Among those to be most sedulously guarded against we should specifically name

a. Distortion of facts and statements of half truths.

b. Concealment, by means of subtle and questionable devices,

The Profession

of the true nature and purposes of any cause for which publicity is sought.

- c. Attempts to introduce special pleading for controversial causes into nonpartisan publications, such as school textbooks, etc., under the guise of fact writing.
- d. Any attempt to influence the judgment of active newspapermen, members of radio-station staffs, or others whose cooperation in distributing publicity is desired, by seeking to employ them as special promotion agents, by the offer of special favors, or through any direct, unethical methods of approach.

The other two public-relations organizations are the American Public Relations Association, Washington, D. C. and the American Council on Public Relations, San Francisco.

Every publicity man and public-relations executive should include as standard equipment a current copy of the "Public Relations Directory and Year Book," which lists among other items the names, addresses, and affiliations of more than 6,000 men and women engaged in public-relations work. The volume also contains the names of editors, feature writers, columnists, and radio commentators, along with numerous tested ideas for campaigns, a calendar of events for timing publicity, tie-up opportunities, information sources, and the names of organizations and businesses with publicity and public-relations departments. The names of the executives of these organizations are also listed, which gives the public-relations man a select and up-to-date mailing list.

The public-relations man should also subscribe to *Tide*, the weekly newsmagazine of advertising, marketing, and public relations. The magazine includes a public-relations department, which carries news, features, and other timely information of special interest to practitioners.

Another publication, published for the profession, is *Pub-*

Blueprint for Public Relations

lic Relations News, a weekly bulletin, published by Glenn Griswold. Each issue carries news of the profession and a "case study" on some organization's public-relations program.

Other magazines that carry news and information of special interest to public-relations men are *Advertising and Selling*, *Editor & Publisher*, *Advertising Age*, *The Advertiser*, and *Printers' Ink*. Virtually every newspaperman and practitioner subscribes to one or more of these magazines.

A relatively new publication for public-relations men is the *Public Relations Journal*, which is published by the American Council on Public Relations.

Section IV

Press Relations

AN EDITOR'S TEST FOR PUBLICITY

IS the item news?

Does it contain the same factual material that we might have obtained had we sent our own reporter?

Do we believe it to be as truthful and as accurate as it would be if our own reporter obtained the story direct from the principal?

PHIL S. HANNA

THE JOB

THE term "press relations" describes the dealings between the editorial offices of newspapers and outsiders in the journalistic profession whose work brings them in contact with newspapers. From the point of view of the publicity man, the term means businesslike cooperation and collaboration with the working press.

In an ethical sense, the term press relations necessarily connotes fair, honest, and impartial traffic with producers of news. The tie between publicity men and newspapers is as fundamental as the mating urge of the Columbia River salmon. A publicity man must be on good terms with newspapers, for newspapers are a short cut to the public doorstep.

Blueprint for Public Relations

To many persons press relations suggests something mysterious and magical. Although the process of conducting relations with the press in a businesslike manner is a simple one, it is understood by comparatively few persons who have occasion to deal with editors and reporters. Of those who do have a grasp of the meaning of the term, many lack the ability, foresight, initiative, or sense to maintain good press relations.

It will simplify things if the publicity man will try to understand the position of the newspaper editor. Try to give each news story the test that appears on page 9.

To practice press relations and enjoy the friendship of editors and reporters, the publicity man must follow the unwritten rules and supply the paper with timely, significant, and interesting information. If he has nothing to say, let him keep quiet—not try cleverly to disguise the fact that he has no real story but is merely attempting to keep a dead publicity campaign alive by artificial means. A “faked” story can backfire, with disastrous results.

Study and understand the differences between morning and afternoon newspapers. There are great differences in the matter of schedules that are vital to a publicity agent contributing “spot-news” copy or even news for release in the immediate future.

Styles vary in different papers. The editorial policy of some papers favors the Republican party, of others the Democratic party. Some papers “crusade”; others carry banners for no cause at all, maintaining a middle-of-the-road policy as much as possible.

First of all, consider the wide variety of news and the many kinds of publicity contained in the modern American newspaper. A glance at the index to the daily paper will arouse a keener appreciation of the far-reaching field it covers.

Press Relations

Next, compare the indexes and contents of two competing newspapers or one morning and one evening newspaper. Note how differently the emphasis is placed. One paper may have a special department devoted to women's news. The other paper may pass this up as a feature. One paper may emphasize business, industrial, and financial news and publicity, while another may devote little space to such matters.

From a careful study of newspapers and their contents it is self-evident that every newspaper has its particular clientele, a special segment, group, or class of population to which it appeals. One paper, for instance, plays up sex news. Another minimizes all news with a strong sex angle. One paper features sports news, giving it the run of the paper. Another paper may minimize sports but make liberal use of its columns for news and publicity on politics, sociology, science, medicine, and international affairs.

Afternoon papers necessarily carry less complete stories than morning papers, unless they have follow-up stories to morning papers containing new developments. Afternoon-edition stories are less complete, usually, because the day's news happens while the paper is being composed. Thus afternoon stories generally are shorter. Writers supplying Bulldog editions of morning papers depend more on street sales and therefore are usually a bit more sensational in style than final morning or "home" editions.

A city editor's schedule is a busy one. If he works the day shift, he will be too busy—until around 3 P.M.—to have much spare time to devote to incoming publicity men. Unless the interviewer has important spot news to release, he should see the city editor after the paper's last dead line. The final dead line represents a slack period—something like a Spaniard's siesta time—to the city editor.

Morning-paper city editors work in two shifts, one dur-

Blueprint for Public Relations

ing the day, the other in the evening. The day city editor's slack hour is usually around 3 or 4 P.M. After 6 P.M., when the night shift is on, the night editor is occupied with his routine of editing copy and directing the staff. In large cities the first dead line is ordinarily around 8 P.M.

The city editor is interested only in the general nature or character of the submitted story—not in details. Reporters attend to details. The publicity man contributing a spot-news story should outline his information, then give his story in detail to the reporter assigned to take it.

When evening events are not covered by a paper's staff reporters, the publicity man who is on the job will see that the event is covered. He should submit the story, immediately after getting it, to the night city editor, in person or by telephone.

A morning paper's first edition, which is for night street sale and for rural and sectional circulation, has a dead line depending on the social habits of the city's population, which in turn depend on the city's size, the character of its people, etc. The last morning-edition dead line will be past midnight, after the press-association wires close down. Reporters for papers work staggered shifts, the majority of them arriving in midafternoon. Only very important stories will be accepted after 10:30 P.M. Send in your stories early.

Staff men on afternoon papers start work early in the morning and are finished for the day by midafternoon. Only vitally important material goes into the late editions. Noon to 1 P.M. is the rush hour in the offices of afternoon dailies.

Releases for morning papers should, if possible, be in the editor's hands the preceding afternoon; for afternoon papers, very early in the morning of publication; for Sunday papers, several days beforehand. Feature sections

Press Relations

of Sunday editions usually are printed early in the week, and only the news sections on Saturday night. At all times, release dates should be visible on the copy; and if the copy is exclusive, this should be indicated.

A publicity man should obtain a list of the papers in his state, city, or territory from the "Editor & Publisher Year Book," which contains lists of publications. To ensure wide coverage he should have a well-balanced list of morning and afternoon dailies, Sunday papers, weekly publications, trade magazines, and house organs in his locality.

Every newspaperman fights the dead line, the time by which all news copy must be cleared through the editorial office to allow the paper to go to press on schedule. A dead line is set half an hour or more before the paper is to be printed. Dead-line schedules are tremendously important to publicity agents, for a story that is acceptable at 10 A.M. can only rarely be crowded into print at 2 P.M. The race against time is not so intense on the morning paper, since most of the day's events already have occurred. Even so, submitting copy early is a newspaper virtue every publicity man would do well to acquire.

Many stories may be prepared many days in advance of the time they are to appear. Stories containing, for instance, annual reports, committee reports, or speeches to be made at banquets or meetings can be cast in news form and sent to the newspaper offices with "Hold for Release" dates marked on the copy. When the day for publication arrives, the story will be either in type form, ready for printing, or in shape for the copy desk's editing and headline writing. Predating news stories saves time, as is readily seen.

To be sure that prewritten stories are not released before the event occurs—a fatal error!—they should be prominently marked with the date *and the hour* they are to be used. For example:

Blueprint for Public Relations

For Release: Not before 11 A.M., Dec. 7, 1946

or

*Hold for Release Expected at 12:30 P.M. CST Tuesday,
Oct. 13, 1946*

In the latter case, the city desk must be informed whether the story was released on schedule, or earlier, or later.

Then the publicity agent's hands are clean. Only a member of the newspaper staff can be blamed if an error occurs.

This does not mean that it is wise for a publicity agent to withhold news. "Blanketing" a story to command a greater amount of space at a later date is a practice frowned upon when the news has greater value at the time of occurrence. Newspapermen dislike having a story kept from the press because the source of the news wishes it to be presented later or in a different light.

The life of a modern community is so complex that no newspaper could possibly employ a large enough staff to report every news happening. A publicity man has the opportunity, therefore, to help the paper get material it might otherwise be unable to obtain. By so doing he helps himself.

Whenever editions of competing newspapers appear almost simultaneously, each should be given an equal chance at publicity stories. Don't play favorites. Don't play both ends against the middle. Stories for weeklies should be sent in early in the week. Such papers usually are published on Thursday or Friday. These stories should be a review of the week's happenings, not the happenings of a day, with the latest event as the lead. A story of three to five "sticks" is the ideal length, *i.e.*, a column 6 to 10 inches deep.

Press Relations

BACKGROUND INFORMATION

It's two in the morning in the city room of a metropolitan daily and the Associated Press has just reported a train wreck in which 3 were killed and 30 injured. The editor is speaking. "Give me about four paragraphs on this, Johnson. Can't reach any of the railroad people. See what the morgue's got for background." "Right," says the rewrite man and takes off for the morgue. But all he finds are several yellowing clippings setting forth the statistics of another train wreck involving the same railroad. His story in the next morning's paper leads off:

"Three were killed and 30 injured when, for the second time in 4 years, two Eastern Pacific streamliners collided near Fleming, Ariz. The accident occurred at 1:30 this morning, and as late at 2:30 A.M. Eastern Pacific officials could not be reached for a statement. On July 1, 1940, two crack trains of the same company were wrecked at Crossroad Junction, about 10 miles from Fleming. At that time, 9 passengers were killed and 62 seriously injured. Later, at the investigation of the tragedy, officials, etc., etc., etc."

Crucifixion in the public square! Each "etc." another cross to bear. Dirty linen of long ago resurrected for comparison with currently soiled hems. Ancient cadavers cluttering up the closet of public opinion. Rehash of the unsavory, unhealthy ingredients at hand. A poisonous concoction comprised of rattlesnake venom and adder virus, brewed for public consumption. Result: Attempted suicide in reverse. The public drinks the poison, but your client requires the stomach pump. Now suppose instead of those stale, yet damning clippings, the rewrite man had also found a freshly released background bulletin from Eastern Pacific's bureau stating, among other things:

"Since July 2, 1940, Eastern Pacific has transported

Blueprint for Public Relations

8,500,000 passengers a total of 4,000,246 miles, without a single accident or injury. The only major accident in the company's history, which extends over 75 years, occurred on July 1, 1940, when 3 persons died and 30 were injured, as a result of a faulty section of track. Evidence produced during the investigation that followed the accident completely exonerated Eastern Pacific from any culpability traceable to negligence, etc., etc., etc."

Each "etc." here will provide rewrite men with an instrument for injecting softer notes in an otherwise blatantly detrimental news item. Certainly, give them the bad with the good, but be sure you give them all the good about the bad, too. And, above all, keep the morgues regularly and adequately supplied with *fresh* corpses.

Clifford Maitland Sage, crack publicity and advertising man, points out that not all copy prepared and sent out by the publicity man need be news. There is another type of copy, he says, which many publicity men overlook too frequently, and that is *background information*. Although this is not news, it is information that not only is highly valuable to newspapers but, as illustrated in the foregoing example, often pays dividends to the publicity man and the firm he represents. Newspapers usually accept good background information, which is filed for ready reference when the need arises. There is scarcely a newspaperman today who has not found himself desperate for adequate background information on a company or individual. It is a phase of his work that the publicity man should never neglect.

When a story "breaks" in the late evening, it is often impossible to obtain current information. Perhaps just a fact or two are available, and the background to these facts is necessary to make the story complete. Many, many times the availability of up-to-date reference material makes the difference between an accurate—perhaps favorable—story

Press Relations

and one that is quite the contrary. The only missing link is reliable background information that would make the meager facts clear and understandable. Sage says:

"Newspapermen are constantly fighting dead lines as they write the daily news. If only a few unimportant facts come to light that qualify as news, the reporters must make the most of them. The experienced men beat a path to the library or reference room. If additional details are not found there, the telephone is used. A score of persons might be reached, and none of them will be of much help either because of hazy memory and unfamiliarity with the subject. A desk man grabs a bit here and a bit there, piecing together. When he starts to beat out his story, he sincerely believes that he has the facts, knows what he is doing, and is treating the subject fairly and accurately. But often he is not doing these things through any failure of his, but simply because the essential data could not be obtained.

"No one can condemn the newspapers for they appropriate large sums annually to build and maintain their clip files and their reference books; but often the background information is in none of these. It is the responsibility of the public-relations staff to see that it is there. This information is especially valuable to editorial writers for many times fine editorials have been made possible only because the writers of them were kept posted on the various subjects, knew of their importance when new developments arose, and had the reference material to turn to when the occasion called for editorials."

The maintenance of current background information is emphasized because it is usually a neglected publicity production. And the smart public-relations men keep the newspaper files up to date on their clients' personnel and operations.

Blueprint for Public Relations

THE RELATION OF PUBLICITY TO THE PRESS

The publicity profession is a blood relative of the newspaper profession.

In mirroring the news of the community and of the world about us, the newspaper performs four distinct functions: it *informs, instructs, entertains, and serves advertisers*. However, its principal function is to furnish readers with informative material. The public relies on it, and public demand must be met. The press cannot thrive or survive merely on anemic fare like puffs, propaganda, or camouflaged advertising.

"I should sincerely like to regard the public-relations staffs as representatives of my newspaper."

This philosophy expressed recently by the editor of a large metropolitan newspaper summarizes the peculiar relationship that exists between the newspapers and the public-relations department of any organization. In making the statement, the editor meant that he would like to place the same confidence in an organization's public-relations representative as he does in a member of his own staff.

The editor, however, was a practical man.

"I understand, of course, that this relationship must be tempered by the obligations and responsibilities each of us has to his own organization," he said. "Yet if we are to work together for our mutual benefit, we must establish trust in each other's sincerity, honesty, and reliability."

This is the relationship that successful public-relations men try to maintain with newspapers.

A St. Louis manufacturing company had several notable experiences that proved the wisdom of maintaining a friendly relationship with the press. On one occasion, an altercation in the company's plant involving members of two racial groups resulted in one employee being stabbed.

Press Relations

Newspapers were informed of the incident, and a request was made by the public-relations department that any stories exclude the fact that a Negro and a white man were involved, for fear of consequent disorders between the two racial groups and possible serious impairment of the company's production program. The newspapers acceded to the request and merely reported the stabbing in one-paragraph stories, omitting all mention of the firm name and giving no indication that members of different races were involved.

It has been found that most newspapers follow the policy of consulting with a company's public-relations department before publishing stories about the company or before using statements made by persons not authorized to speak for the company. When editors receive statements that they consider damaging to a firm or corporation, they check the information carefully because they know that frequently disgruntled employees make unfounded charges against their employers as a means of retaliation. A usual source of such stories is an employee who has been discharged for unsatisfactory work reporting to a newspaper that there is a threat of a "walkout" in his department or that discrimination exists in the plant. By simply advising the newspapers of the facts the public-relations staff is usually able to have such stories "killed" promptly.

Another example of the benefits that can be derived from the opportunity to make a statement for publication occurred when an allegation was made to Congress that, because of a shortage of a certain patented part, production of a certain bomber had been seriously delayed. This was untrue. A formal explanation by the president of the company manufacturing the bomber clarified the situation, and the facts and editorials on them were published in newspapers throughout the country. In his statement, the president explained that the part-manufacturing company had

Blueprint for Public Relations

given his bomber company permission to manufacture the particular item in the plant many months previously, when it became apparent that the former could not meet production schedules, and that because of this action the threat of curtailed production had been alleviated.

Some public-relations executives believe that the wisest policy to pursue is to keep such comments to a minimum and to make them only in cases where they are absolutely essential. Consequently, they steer clear of all requests to comment on public or political issues or any controversial matters except in cases where it is felt that a statement will be of definite value.

Many publicity stories are of a sort that would never receive public attention unless given special treatment. It is the art of administering this special treatment that in the first place gave rise to that child of the twentieth century, the publicity man.

News can be a number of things. Even very prosaic subjects, given the aforesaid special touch, of course, can blossom as bona fide news. Generally the job of the publicity man is to make news for a group or institutions that possess the ingredients but lack the formula for mixing them in the right proportion for presentation in print.

Institutions and prominent persons figure in events that the newspapers wish to report. Thus, the urge to publicize a specific person or thing often is bilateral; and, in such cases, the publicity man becomes a middleman negotiating a trade. He sees to it that the papers get news and that they get the sort he is authorized to give. Also, he writes publicity, not only according to the dictates of his sponsors, but in line with the established policy of newspapering.

When unfavorable publicity about his client must be given out—and there are times when this has to be done—the publicity man's job is a trying one. His releases must be written with care and tact. The reason is readily seen.

Press Relations

At such a time, it would be bad strategy to distort known facts. The publicist must make the best of a bad situation.

In another way the publicity agent does a middleman's job. He introduces reporters to the "right people" (a sophisticated phrase the meaning of which is clear), arranges interviews with executives, and makes his organization records, as far as diplomacy allows, accessible to the press. If he has information that might clarify a newspaperman's picture of a garbled situation, he can tell it "off the record" and never fear a betrayal of trust. Such confidences are protected by laws in journalism's unwritten book of ethics.

To avoid misunderstanding on the part of interested persons and readers, it is best to clarify in full detail any difficult parts of stories, even at the risk of seeming to be condescending. It is much better to write "down" to the reader's intelligence (and, incidentally, to the reporter's if the story is a newspaper release to be rewritten later) than to employ "fine writing," which often though euphonious is devoid of sense.

It is obvious, then, that publicity is not a halfhearted job. It is full-time work for a man of judgment, ability, and experience.

PRACTICE

In a sense, an industrious publicist is a valuable reporter added to a newspaper's staff. He is not stealthily sowing free advertising in someone's fertile field but is helping the newspaper obtain stories in which there is a definite public interest. And his work competes with that of other reporters.

If his offering has no news appeal, is merely thinly coated advertising, it will find its rightful place in the wastebasket. But when a publicity man has truly demonstrated that his

Blueprint for Public Relations

material is newsworthy, then his stories cannot in fairness be called advertising. They are news.

If a publicity campaign is far-flung or even locally important, reporters may be detailed regularly to the publicist's office to gather news. Or a call to the city desk may send a reporter out to cover a special event. Therefore, since the publicity man deals directly with reporters, he should have at his fingertips as many details of the story as possible. All material for a news story should be available for ready reference.

The importance of newsworthy copy cannot be too strongly stressed. The flowering of the profession in the United States has drawn many quacks, many shady operators and confidence men into the field, some of them possessing nothing but ulterior motives. They are opportunists and parasites and live off news agencies only until their true character is found out. They are bad advertising for the profession, for they are an irresponsible breed. But, no matter what their successes may be, they are using a stacked deck in a risky game. The odds are against them.

Publicity men should not scorn publicity channels other than newspapers. In every community there are other important means of disseminating news. There may be magazines or trade papers. Bulletins published by commercial clubs and civic organizations should not be overlooked.

When there are several such outlets to be contacted in a campaign, it is advisable to notify editors that material coming to them is exclusive—if it is exclusive—meaning that there is no danger of duplication in competing publications. It would be nearly fatal to release identical stories, labeled "Exclusive," to competing publications and have two word-for-word accounts appear separately.

"Special to the *Times Herald*" is generally the way exclusive copy is marked.

Copies of speeches should be provided for the press, to

Press Relations

ensure accurate quotation. Probably only excerpts from the speech will find their way into reporters' stories, but it is vitally important that the gist of the speaker's thoughts be fairly presented. Misquoting leads to libel suits.

A complete program of meetings, conventions, or other gatherings, containing the names and identification of speakers, should be furnished reporters covering such affairs.

If the meeting is one where officers of a group are being elected, a list of nominees and retiring officers should be given the press. If an interesting impromptu discussion develops, it is the publicity man's job to inform the reporters. Actually, he acts toward them as a guide through the convention hall, clubroom, or meeting place. He knows the territory. It's home ground to him. Thus he can be invaluable to reporters who are on unfamiliar terrain.

If tickets, badges, or identification tags are necessary for admittance to a gathering, the press should be furnished with them. Anyone hates to be ignored, even reporters, who are more or less accustomed to slights and rebuffs. Where there is an admission charge, tickets should be given free of charge to members of the press—meaning reporters—and, as a gesture of good will, to some newspaper executives.

The press does not cover events for the purpose of being entertained—thus the term “working press.” Reporters have a job to do at banquets, conventions, and dinners, sometimes at stag parties, formal receptions, and the various other places where news occurs. A special table is ordinarily reserved for working reporters, near enough to the speaker's table to ensure audibility. Since the publicity agent is unofficial host to the press on such occasions, he should do a host's job, seeing to the comfort of his guests, seeing that their questions are answered.

Should the reporter want an interview with any of the

Blueprint for Public Relations

persons present at a meeting or convention, the publicity man should make the arrangements. Pictures of speakers or important officials should be sent to newspaper offices in advance. They must be glossy prints of standard size; 8 by 10 or 5 by 7 inches is recommended. Any good commercial photographer will know the type of picture required for reproduction. Small publications prefer cuts or mats. Larger publications will use them if the accompanying story is important and there is no better picture available. A photographer may be assigned to the meeting to get pictures of more immediate and dramatic interest than posed portraits. "Live" action pictures are always preferred, of course. Every assistance should be given and every courtesy shown photographers. And reporters should be furnished messenger or telephone service, should they desire it.

When events occurring during his campaign are of particular interest to the most important publications, the publicity agent should also look to his less important news outlets.

Specifically, in the case of conventions, small community newspapers are interested in the doings of home-town delegates, even though their part in the convention proceedings is minor. This is called "playing up the local angle," for purely local consumption. Releases thus must be written separately, since the delegation featured in one community paper is of practically no interest to people of another community.

When an intense, fast-moving campaign is outlined, the publicity man in charge should contact his potential news outlets in advance to forewarn them of what is to happen and to secure their cooperation and advice. When many stories are to occur in a short space of time, it behooves the publicist to plot his course before the campaign starts roll-

Press Relations

ing. Editors should be "tipped off" on the relative merits of different aspects of the campaign.

When important events are on schedule, newspapers announce them several days in advance and keep interest alive by printing daily stories of news developments. Thus publicity must start rolling well in advance of an actual campaign. And it must continue to roll. Like a snowball, it must gain speed and weight as it goes.

THE NEWSPAPER STORY

There are six general types of news stories. Definite and set rules for writing news accounts have long been established and are generally recognized as universal. The publicity man should know how to prepare and write all types of news correctly.

The types of stories must be considered from the standpoint of style and form and the purpose each is intended to serve. Each type of story has a definite structure, differing in major respects from other stories. In most instances, the basis for the story determines the type. The material used for a feature story probably would not constitute the basis for a conventional news story, and the facts used for preparing a conventional news story might not be suitable for building a chronological news story.

The Conventional News Story.—The conventional, or informative, story must present the facts of the news as simply, concisely, and directly as possible under the existing circumstances.

This sort of story is an anonymous account containing interesting and significant information presented in simple, crisp language. Facts are given in the order of importance. The most interesting and significant points appear in the "lead" (*i.e.*, the opening lines of the story). Elaboration,

Blueprint for Public Relations

amplification, the less important details follow in subsequent paragraphs.

The conventional news account is a third person story, written from the point of view of the disinterested observer. The writer must take an impartial position. He defies all rules if he injects personal opinion or expression in a third person story.

The ordinary news story attempts to answer as adequately as possible the quintuplet questions of journalism—the “who,” “what,” “where,” “when,” and “how.” And sometimes the “why.”

Answers to most of them should be indicated briefly in the lead. For instance, in this fictitious example:

“Divorced and forced to make her solitary living as a manicurist, Mrs. Dolly Glucose, 34, toasted death with poison today in her one-room flat at 122 Dead End.”

Now pick out the five essentials.

None of the questions should be slighted, for a complete, detailed story cannot be written without answering most of them. Often the answers to “why” are not essential and need not be answered. The experienced reporter will attempt to produce answers to these questions when it is evident that they contribute vitally to the narrative and are necessary if readers are to be satisfied. Generally speaking, stories with an element of sensational action—murders, fires, thefts—require an answer to the question “how.” It can easily be seen that in some stories, such as murders, the “why” cannot always be answered. Nevertheless, interest is not sacrificed if a mystery is involved, for the public is innately curious about sensational news. And until all loose ends are fastened up and all questions settled, the story is still news. Excitement over unsolved murders has sprung up years later with the discovery of new clues, proving that interest in puzzling situations never dies.

Seldom in this type of news story are facts related in

Press Relations

the order of occurrence. The most significant or dramatic come first. The lead is the show window of the story. Its aim is to get the reader to read succeeding paragraphs. The reporter makes every effort to write his lead so well that the most casual reader will be interested and will read on to the end.

Readers alone must not be considered in writing the lead. The publicity man must deal also with the city editor and the copy desk. The editor may find a lead so poorly written that the story is killed; or if he accepts it, he may have to turn it over to a competent rewrite man to construct a new lead.

Technically, a news story has three divisions: (1) the lead, the essential part of the story; (2) an expansion and elaboration of the lead, maintaining the same form (important incidents first) but giving more complete details; (3) further amplification and minor details, which can be cut down if necessary. Lack of space may necessitate that the last of the story be dropped; thus the article should be written in such a manner that the reader will be given all the vital details previously.

The lead should be interesting, perhaps eye catching, but it must abide by the facts. Many stories are killed because the leads, although novel and "tricky," are not in harmony with the material upon which the stories are based.

The supersensational lead, promising great things to come, is a mistake—unless something colossal follows it. Facts first, "color" second is a rule that should be uppermost in a young writer's mind. Facts can furnish the basis for a good lead without overblown rhetoric supplementing them. Overwriting, overemphasizing, and sensational, false build-ups are the major sins of newspaperdom.

The publicity man whose stories show a tremendous excitement over unimportant events will receive no warm

Blueprint for Public Relations

welcome, little sympathy, and no encouragement from the editor.

The inverted pyramidal form of the news story does not mean that everything must go into the lead. The lead must not be overcrowded. The jammed lead is not good form and should not be attempted. The story should be kept moving throughout its length, new facts of lesser importance, but still significant and interesting, being added to make it complete.

The third section of the story contains details. It gives the complete picture of what has happened, so that the person especially interested will be able to have all the details. The same rule of terseness, accuracy, and good writing must be applied here as in the leading paragraphs.

Personal comment is the province of editorial writers, not news reporters. Each fact must have authority in a reporter's narrative. It should always be remembered that there is a vast and important difference between news and comment. Should editorial comment be deserved, the publicity man should take his case to the responsible executive. The editor will be glad to listen and, if he believes the cause a worthy one, will instruct his staff to prepare editorials for publication.

The Chronological Story.—As the name implies, this type of story relates events in their chronological order, depending on growing tension and climax for its effectiveness. The usual order of fact presenting is completely reversed. The story proceeds from the first details to the last. The climax is at the end of the story. In this respect, the story has the structure of popular fiction. This type of story is extremely valuable for an event that is dramatic and interesting but is not over significant and does not constitute spot news. This type of working is tricky and is not often used.

The Signed News Story.—When a reporter is a recog-

Press Relations

nized authority in some special field and his stories are well received by the reading public, he is given the freedom of the news columns by means of the personal, signed story, known as a "by-line." His name is printed just under the "head." He is free to comment on events and personalities and to predict and to judge, privileges usually withheld from the average reporter. The popularity of this type of reporting is evidenced by the rapid increase of such columns within the past few years. The writer of signed stories builds up his own following. His signature on a story becomes a trademark. If a publicity man is fortunate enough to have one of these stars of journalism assigned to his story, he is already assured of a goodly audience.

Sometimes these writers are not under contract to the papers, preferring to pick and choose their jobs. Sometimes during an intense campaign it is worth while for the publicity expert to hire such a writer to do a signed article or a series of articles on the cause.

The Informal News Story.—This type of story follows certain well-defined forms. It differs from other types of stories in that it is usually signed, sentences are short, paragraphs brief, and rules of grammar relaxed. It can always be distinguished by its slangy, friendly approach.

It is the type of story that, if well written, appeals to all classes and ages. Sometimes the writer himself appears as an actor in the event. A woman journalist will ride a float in one of the spectacular New Orleans Mardi Gras night parades and describe it colorfully to her audience, as though she were talking to friends. Anything dramatic and not particularly significant can be treated in this way. This immensely popular type of story is usually written by a rather well-known member of the paper's staff.

Feature Stories and Articles.—The feature story is an attempt to instill color, drama, humor, or pathos in the news columns. The distinguishing mark of the news story

Blueprint for Public Relations

is its rigid form. The feature story has no definite form, its atmosphere being its identifying characteristic.

Any means that will catch and hold the reader's attention is allowed in feature writing. A feature story can be chronological, in the first person, or chatty and still be a good yarn.

In a feature story, one is conscious of the author's skill. In a news story, the facts themselves make the story. The reporter's ability and cleverness in seeking them out and presenting them accurately are less important. In the feature story, even the most casual reader will recognize the great part played by the individual reporter's ingenuity and originality. Thus the feature story is usually relied upon to give color to the day's news. Really important events are reported in the news columns. The feature writer takes care of the small, intrinsically unimportant, but amusing, touching, or entertaining details of the events of the day. But the feature writer does not forget news values altogether. He is merely allowed a bit more freedom. His story must be reasonably timely, reasonably important. But the hard and fast rule of wide significance and interest does not apply to him as it does to the "straight-news" reporter.

Facts first in the news story, manner first in the feature story is the rule. Techniques borrowed from the novel, short story, or drama may be used by the feature writer. Dialogue is especially important. Straight news is impersonal; the feature story is intimate. The feature writer asks you to laugh or cry or gawk in wonder with him. Upon his ability depends the value of the story.

A story dealing in an interesting and entertaining way with incidents and personalities, which for some particular reason are good material for an article, will be of interest although it may possess no real news value. In any event it must have great appeal and be developed in such manner

Press Relations

that the human-interest or entertainment value will ensure its desirability from the reader's standpoint. Such articles are generally personality sketches, how-to-do-it stories, and historical accounts as told by venerable or quaint characters.

Human-interest Stories.—People are always interested in the doings of other people. Whenever a person does an ordinary thing differently, he becomes the subject of interest.

Human-interest stories must have emotional appeal—little comedies and tragedies that produce laughter, tears, or heart throbs. They can have power and influence and may be effective in a publicity campaign. Human-interest stories cause many people to contribute to community chests, the Red Cross, Christmas funds.

Sob Stories.—"Sob story" is a term bestowed on a well-defined division of the human-interest story. The writer of the sob story wishes his readers to sympathize with the person or persons involved. He sets out to arouse emotion. He is working on dangerous ground, for one false note may cause the effect to collapse. If the story succeeds, however, it produces a strong reaction. Sob stories, just as human-interest stories, have worked wonders in the way of raising help for the unfortunate. A publicity agent handling a humanitarian cause is frequently tempted to use sob stories. He must be very cautious, for he may spoil much work with one mawkish note. But if the story is effective, he will have aroused greater public interest in his work than he could have in any other way.

The risk is really too great for any but the very experienced writer to attempt the sob story. It requires training and a peculiar aptitude to succeed at this difficult art.

The Extended, Colorful, or Sunday Magazine Story.—This type of story is usually more extended and detailed than any of the other types of weekday stories. Any of the feature-story techniques may be employed and used to

Blueprint for Public Relations

advantage. This type is generally written by reporters who have a natural gift for vivid, colorful writing. Such stories are, in most instances, written by specialists in a particular field—political reporters, dramatic and educational experts, and sports writers. Many Sunday sections feature historical accounts and personality sketches.

In this type of story the human- or personal-interest elements are developed in order to increase the value of the story from the entertainment standpoint. The writer takes the information he has gathered and by literary devices enlivens and dramatizes the facts. The treatment depends, of course, upon the type of story that is planned. The reporter may develop his story by vivid portrayal, describing the persons and places, by dialogue, by quoting verbatim, and by employing other methods of fiction.

Any technique or treatment may be borrowed from the methods of fiction and applied to this type of story as long as the facts are not altered and the story itself does not become fictitious. Employment of the basic emotional factors will make the story more appealing and interesting. Joy, sorrow, pity, hate, and love—all affect the human emotions and therefore serve to good advantage as window dressing for the material, which otherwise might be uninteresting, wooden, and drab.

If the story is well written and possesses sufficient reader appeal, it will be given the added space required for a story of this type, particularly if it is written as a Sunday feature for a section of the Sunday paper.

It should be accompanied by several good photographs. It is a good publicity type of story, for by use of emotional appeal readers may be deeply moved and public opinion greatly influenced in favor of some cause. The publicity man should not overlook or underestimate the value of this story, for it has a definite place in the publicity campaign.

Publicity men who are good newspapermen write stories

Press Relations

that are correct, original, and interesting. They never resort to tactics or employ methods considered unethical or in bad taste. They avoid the use of words, suggestive terms, and subtleties likely to offend the public.

Sentence structure must be grammatically correct, and the meaning apparent. Complicated sentence construction should be avoided. The object should be close to the verb and the verb close to the subject. Play your shots with care.

The reporter should bear in mind that he must write his story so that the reader instantly will grasp the idea. If the ability to do this is not natural—and to convey information briefly is far from easy—it must be acquired. Publicity writing should be explicit.

Sentences, paragraphs, and stories should always have strong and arresting beginnings. This is accomplished by putting the most important things first.

RULES TO BE OBSERVED

When writing news observe the canons of good taste and good judgment.

Follow the style and plan generally considered proper and in good usage for news writing. Interest is challenged by the use of active verbs.

Make your story clear, simple, and direct. News should be concise and lucid.

For news writing, adopt and develop your own style, but be certain that it permits you to give the news to the readers in an interesting form and in understandable terms.

Study the style of our best columnists, Walter Winchell, Walter Lippmann, Henry McLemore, or some of the other top-flight writers, and get the knack of writing good, terse copy.

Omit everything that does not contribute to the story.

Section V

The Newspaper

THE importance of the press in its relation to government and society lies in the influence that it may exert on the opinions, morals, tastes, and standards of living of the people. The success of a democratic government depends upon public opinion, and the newspaper, it is generally assumed, plays an important part in expressing, guiding, and creating that opinion. The welfare of society, likewise, is dependent upon the maintenance of standards of conduct compatible with the well-being of all its members, and, again, it is generally held that the newspaper influences those standards. Thus, although the newspaper is conducted as a business enterprise, it performs functions that are vital to the success of society and government.

WILLARD GROSVENOR BLEYER
"Newspaper Writing and Editing"
Houghton Mifflin Company

ORGANIZATION AND PRACTICE

IT IS essential that a publicity man or anyone engaged in publicity effort have a thorough understanding of the organization and practice of the newspaper, its func-

The Newspaper

tion, and its requirements. This applies to all mediums through which publicity is propagated and distributed.

Directing his remarks to publicity men, William L. Ayers, Chicago public-relations consultant, said recently:

. . . may I admonish each of you to keep yourselves up to date. Particularly should you be informed on the "who's who" and "what's what" of each newspaper that you may have occasion to contact in your city or territory. Know the men you should contact; know the policies of the newspapers you should contact. Too often the publicity man says: "Oh, I know the managing editor—or perhaps it's the publisher—of the paper. I don't have to worry about how I'll get along over there." Well, some day he may be in for a big surprise that he isn't aware of at that moment. Deliver your story or discuss your idea with the right man in the newspaper. If it is a state legislative matter, try to work with the legislative correspondents of the various papers. Keep them informed as far as you can of what is going on. If the story belongs in the financial department, don't send it to the city editor; if it belongs on the editorial page, don't try to put the idea over with the managing editor, unless you're sure he has a voice in the editorial policy.

The starting point in any publicity effort is to have an understanding of particular newspaper's requirements, its interests, and, most of all, its methods of operation. No two newspapers operate exactly alike. In no two newspapers will the various editors have exactly the same duties. Therefore, it is essential to understand something of the organization and working procedure in each newspaper in those cities in which you would have direct contact.¹

The publicity man must have a practical knowledge of the newspaper, its procedure, standards, and organization, in order to

1. Get the maximum cooperation from the press.
2. Avoid misunderstanding and criticism.
3. Know how to prepare and to whom to send press releases.

¹Address before members of the American Petroleum Institute, Stevens Hotel, Chicago, Ill.

Blueprint for Public Relations

GENERAL

The writing and editing organization of a metropolitan newspaper is directly under the supervision of the publisher, who is responsible to the board of directors. If the newspaper organization provides for an editor in chief, he and the associate editors are immediately subordinate to the publisher.

The editorial staff composed of editorial writers may be directly responsible to the editor in chief or to the managing editor, depending upon the particular plan of organization of the newspaper. The editorials appearing in the larger newspapers are always written by members of the editorial staff or by recognized contributing editors; editorials by outsiders are not accepted. The larger papers carry no comment other than in the Letters to the Editor and the special columns, also written by experts in particular fields.

Ayers says:

The managing editor is directly responsible for the news content of the paper—working closely with, and sometimes even under the direction of the editor. He supervises the make-up editors, the news editor, the telegraph editor, the city editor; and is not only an active news supervisor, but a business administrator as well, concerned with the budgets, staff efficiency, size of the staff, etc. But foremost always is the news policy. The managing editor passes on to the various editors the policies as to emphasis to be placed upon local news as against war news or political news, the play to pictures, typographic style, dress, and the thousand and one details that go to distinguish a good newspaper, and yet frequently are not even apparent to the average reader.

Usually during the active period of the day you will find the managing editor flanked by a news editor and a make-up editor. The news editor has his hand on the flow of all news; knows what

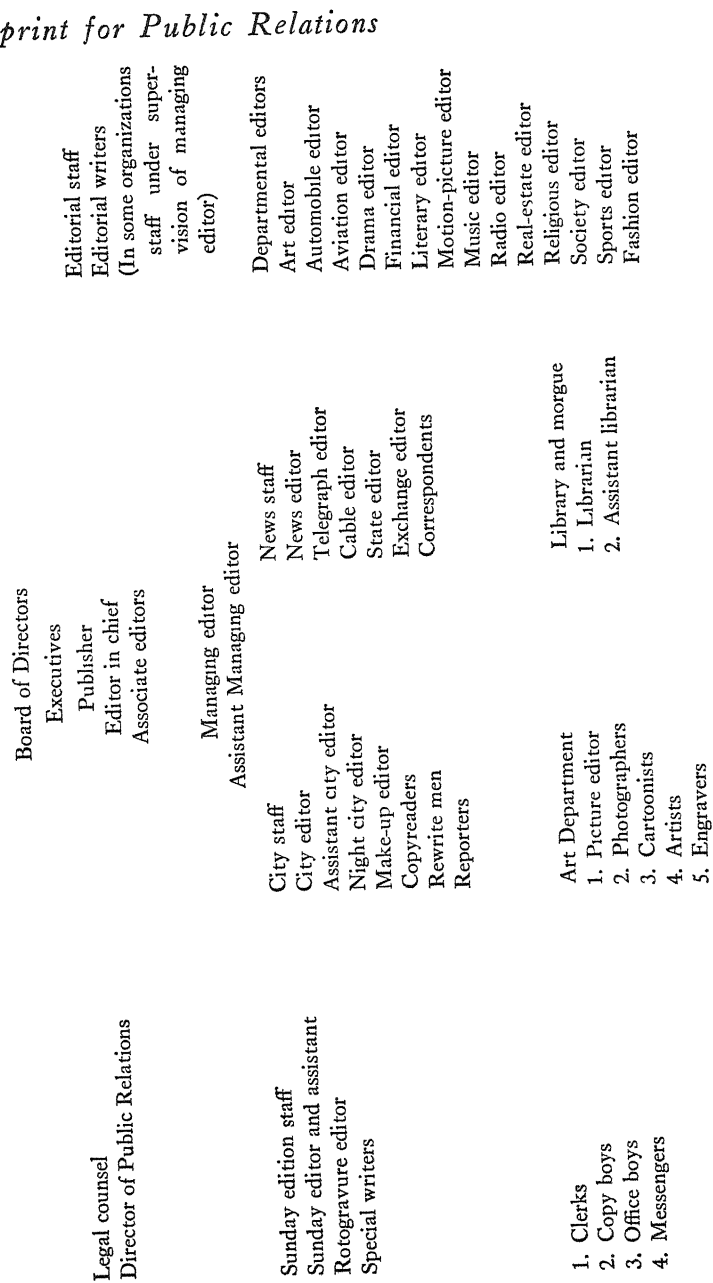
The Newspaper

the domestic wire news is from the telegraph editor, the local news from the city editor, the foreign news from the cable editor, and other respective news from the various other news departments such as sports and financial, or from the special departments such as theater, music, society, woman's page, and real-estate section. This procedure, too, varies with the size of the paper, according to the size of the city and the size of the staff. Now against this volume of news there is the matter of space. Here the make-up editor enters. He has his dummies from the advertising department; he knows exactly how much space the ads will require, and on what pages they will be located; he knows how many pages the paper should run in keeping with the total amount of advertising. He says there is so much space available on the general news pages, the sports and financial pages, and the inside pages devoted to women's features, books and similar features, in addition to that consumed by art, cartoons, syndicate features, picture pages, and other such usually inflexible features. It is up to the news editor, therefore, to conform to these space limitations, and, therefore, he passes on to the various editors the rulings on play of stories.

Ofttimes what at 10 A.M. appears to be a worth-while story may be curtailed 50 to 75 per cent by edition time simply because of space limitations or the greater importance of stories from other departments; and it is a frequent occurrence that considerable news may be crowded out entirely. Here is where the publicity man suffers—not because his story wasn't worthy, but because there were just too many things of greater importance that had to be handled. Not of greater importance to the publicity man, because almost invariably he considers the editor's judgment terrible when some stuff of his is crowded out, but of greater importance to the men at the top who make the decisions.

The mortality of publicity copy, therefore, may have nothing to do with the standing of the publicity man, the excellence of his writing, or a paper's policy toward publicity in general, but may be due solely to the competition for white space. The success or failure of a newspaper rests solely upon the use to which it puts its white space, and the editors best know how to use it. Theirs is the responsibility of selection when white space is limited.

CHART OF A METROPOLITAN-NEWSPAPER ORGANIZATION



Blueprint for Public Relations

The Newspaper

The managing editor, aided by an assistant managing editor, is personally in charge of the following departments, each of which has a department head who is responsible to the managing editor. These departments, with the title of the department head, are

City staff—city editor

News staff—news editor

Art department—picture editor

Sunday edition staff—Sunday editor

Department editors (each departmental editor is responsible to the managing editor, but works with the city editor and the Sunday editor)

Library and morgue—librarian

Clerical department (no department head; composed of clerks, copy boys, office boys, and messengers)

The City Staff.—The city staff is composed of

City editor

Assistant city editor

Night city editor

Make-up editor

Copyreaders

Rewrite man

Reporters

The city staff gathers, writes, and edits local news and covers suburbs of metropolitan areas. The assistant city editor generally acts as head copyreader on the copy desk. Local stories appearing in other papers or stories phoned in by reporters out on assignments are written by rewrite men.

The men who work on the copy desk, the copyreaders, edit news to conform to the newspaper's style; they cut or revise the copy to meet space requirements; and, in many offices, they write the heads. The "slot man," or head copyreader, is frequently the assistant city editor and in some instances is the city editor himself. The copyreader,

Blueprint for Public Relations

by the nature of his work, must have a sharp eye for what is good and bad in newspaper writing. The men at the copy desk are responsible for the accuracy and the literary form of what goes into print. The publicity man who tries the copy desk with long, careless, and inaccurate stories will win its undying enmity.

The News Staff.—The news staff handles and edits all news (other than local) gathered from all over the state, country, and world, and received by cable, telegraph, trans-radio press, wireless, telephone, mail, from correspondents, and through the wire services, such as the Associated Press, Reuter's, the United Press, the International News Service, and other news-reporting bureaus (this also includes regular or special features distributed by such services and agencies). State correspondents are directly responsible to the state editor, who is under the news editor. If the newspaper has foreign correspondents in its employ, it often will have a foreign editor on the news staff to supervise them and to edit the news they furnish. The exchange editor clips all items from other papers he considers significant and edits them for reprint. His is a minor job.

The news staff of a large metropolitan daily is generally composed of the following:

- News editor
- Telegraph editor
- Cable editor
- State editor
- Foreign editor
- Exchange editor
- Correspondents

The Art Department.—The art department is headed by the picture editor, who is directly responsible to the managing editor but who works more closely with the city editor and the news editor, since most of the pictures, drawings, charts, and special artistic sketches are described or

The Newspaper

are referred to in the news columns, the stories being written or edited by either the city or the news staff. Therefore, in many cases it is the city or news editor who asks that the art department furnish a picture or a drawing in connection with some story. Pictures and illustrations obtained for preparation by the art department may be used in any edition of the paper, including the Sunday edition. Many papers throughout the country unable to maintain a large staff of photographers and artists depend upon national art and picture services for illustrations for stories occurring outside their locality and upon commercial photographers and artists for illustrations and pictures needed to support local stories. For newspapers who do not have their own cartoonists, cartoons may be obtained through national syndicates.

The art department is usually composed of the following:

- Picture editor
- Photographers
- Cartoonists
- Artists
- Engravers

The Sunday edition staff.—The Sunday editor, aided by his staff, supervises the gathering and editing of all material for Sunday editions, with the exception of news for the main news section. The size of the Sunday staff varies, depending upon the size of the paper and the materials that the editor relies upon services and syndicates to supply. Many Sunday editors accept feature stories and special articles from free-lance writers to supplement material furnished by the regular staff. Sunday newspapers have set standards and requirements that the free-lance writer or the publicity man must meet; before preparing to write an article the publicity man should consult the editor and familiarize himself with the paper's style and form.

Blueprint for Public Relations

The Sunday edition staff is composed of
The Sunday editor and assistants
Rotogravure editor
Special writers

Departmental Editors.—The larger, better newspapers are departmentalized, particularly in regard to the Sunday editions. All stories and articles relative to a particular subject are grouped and printed on one page or in one section. This material is gathered by reporters or writers who have a special knowledge of particular fields. Thus, news and features pertaining to social events may be found in one particular section; another section may be devoted strictly to radio news, personalities, and programs. Sporting news was one of the first to be departmentalized. Today in certain allotted sections of the large metropolitan newspapers, there appears news of the automotive trades, religion, real estate, finance, drama, and many other features.

Each department editor is responsible to the managing editor. Following are the editors most frequently found on the larger papers. (In the smaller papers many of these departments are consolidated.)

Art director
Automobile editor
Aviation editor
Drama editor
Fashion editor
Financial editor
Literary editor
Motion-picture editor
Music editor
Radio editor
Real-estate editor
Religious editor

The Newspaper

Society editor

Sports editor

Library and Morgue.—Every newspaper maintains a library, its size and extent depending upon the size of the newspaper as well as the policy of the publisher. The average library is maintained for reference purposes in order that members of the staff may refer back to previous stories when current news requires a brief review of past events. Books, particularly those of a factual nature, are available for reporters and feature writers when occasion requires research in connection with special assignments and with stories on a specialized field or needing historical or statistical data. The large newspapers subscribe to many American and foreign periodicals and also receive newspapers in exchange agreement. These are usually bound and indexed for reference. Every newspaper also has copies of its own issues bound in volumes.

The morgue has photographs, clippings, and material of special significance filed for reference or for reuse at times when it is desirable to run a picture. Old pictures are used frequently to recall days and events forgotten. They may be used to support evidence, to prove a claim, to refute a charge. Such pictures and clipping files have often proved of great importance in the world of affairs.

The library and morgue staff is composed of

Librarian

Assistants

Filing and indexing clerks (only in large offices)

The newspaper office must have young men and boys to perform clerical and messenger service. In many instances these are young men learning the newspaper business, starting in as office boys with a view to becoming reporters, copy-readers, or rewrite men later.

Into this group fall

Copy boys

Blueprint for Public Relations

Clerks
Office boys
Messengers

ORGANIZATION AND PROCEDURE

When the publicity-campaign program has been outlined, it is frequently necessary for the publicity man to see the publisher of each paper, explain the program, and ask for his support. This is especially desirable if the campaign is state-wide or national in scope. The publisher deserves a personal call for advance explanation. It is to the publisher's advantage to back a campaign in which the public is interested or in which definite advantages will be offered the public.

The editor in chief or the managing editor's support must also be sought. It is the editor who determines the tone of news stories and the space to be given them, and in most newspaper offices it is the editor who directs the writing of editorials in keeping with the policy of the paper. His support is of the utmost importance. He must be "sold" on the significance of the program; once convinced of its merit, he will probably bend his efforts toward its success. The publicity man must be prepared to give the editor a complete and honest personal review of the plan and what is to be accomplished. In every campaign there is a goal, a preordained objective.

An editor should not be burdened with the details of the campaign. When his support is gained, then all releases should be sent or routed through regular channels. The editorial staff will know of his decision on the matter, and he will have outlined to them how the campaign material should be treated. The staff will attend to the details. Each piece of publicity should not go to the editor, nor should the publicity man annoy him with too many

The Newspaper

visits. Publicity stories must stand on their own merits. Also, it displeases subordinates to have each piece of publicity reach them bearing the editor's specific approval. This may suggest to them that the paper is being used, that the editor's protection has been given to material which does not rate news space, a device that is not considered good practice and that should therefore never be attempted. An unfavorable opinion of the newspaper toward the publicity man may be avoided by observing the publicity man's code of conduct and practice.

The publicity man may and should supply the editorial writers with factual material to help in forming opinion favorable to the cause, but he is not called on to write the editorial itself. Such a move, as a matter of fact, would be thought presumptuous and would indicate lack of judgment on the part of the publicist.

However, in small towns the practice relating to editorials differs from that observed by newspapers in the large cities. In the newspaper office of the small town the editor welcomes editorials. The editor there is a busy man, frequently being the publisher, editor, and reporter. Because of his multitudinous duties he has little time for writing editorials, and he frequently accepts editorials written by those outside his organization. However, the publicity man will be required to prepare his editorials in line with the policy of the paper and in good form.

The publicity man should not overlook the Letters to the Editor section, for it provides him with an excellent opportunity to get his special message before the public. This section of the editorial page is widely read and offers the publicity man a splendid avenue to reach those readers who do not read publicity published in the form of general news. As these letters are signed, personal communications, very positive statements of opinion are permitted.

Blueprint for Public Relations

Newspapers are usually glad to print letters from readers for two reasons: (1) They are a forum, a means of expression for people who might otherwise be unable to speak, and (2) other people like to read 'em.

Abusive and scurrilous letters can't be printed. That's because the law prohibits it. Law makes responsible not he who writes, but he who publishes. The true name of the writer is required simply as an evidence of good faith.

A smart New York publicity firm is now trying to take cash advantage of the letter privilege. Let's say it has Maisie Dishface, movie star, as a client. It writes a sample letter saying: "I thought Maisie Dishface was marvelous in 'Hot Hearts.' She brought home a great moral lesson to our people." It then distributes that letter to people who are supposed to copy it and send it to local papers under their own names. For every three letters these "clients" succeed in putting over, the agency pays \$1 plus postage.

Readers sometimes wonder why editors insist on checking and reserving the right to reject letters to the editor. This new dodge shows why. Some supersmart New York press agent has injured every newspaper reader to whom his "letters" column was a means of getting his honest opinion into print.¹

The name is important. Naturally, a letter will find a larger audience if it is written by a person prominent in the community, because it will have added reader appeal. Such letters, too, are generally of such a nature that they make good reading. Situations, conditions, and community problems are usually discussed and opinions aired, often resulting in debates between individual citizens and groups.

The alert publicity man also cultivates the friendship of the managing editor. He holds his friendship by asking for no special favors and by meeting him halfway. It is the managing editor who actively directs the collection and presentation of all news in the paper. Subordinate to him are the city editor, the cable and telegraph editors, the make-up man, and the various departmental editors, re-

¹ Editorial, New Orleans *States*.

The Newspaper

porters, and photographers. Since he directly supervises the amount of space and placing of all stories, his approval and cooperation in the program will prove invaluable.

The Sunday edition of the newspaper carries longer and more detailed stories than the daily editions, owing to the amount of space available. It offers a good outlet for the publicity man if he can write an acceptable story touching on some phase of the campaign. The story must be dramatic, unusual, possess general public interest, and follow the style favored by the particular paper.

Free-lance Sunday stories, and this includes the publicity man's releases, are usually discussed with the Sunday editor before they are written. This is to make certain that they conform with the paper's policy and that they are handled in the best way which the Sunday editor, with his fund of experience, can suggest. The publicist should outline his story to the Sunday editor before preparing it.

Similar to the Sunday editions are the large special editions frequently issued by the newspapers when some extraordinary event—a holiday season, a shopping festival—produces enough advertising to warrant more space. Then, too, colorful feature stories are needed. The publicity man should have in his files several written articles concerning his clients that might be used at such times. Newspaper space is a flexible thing. A story that might be accepted on one day might be rejected on the next.

If the publicity man's campaign is nation-wide or larger, it will, of course, be necessary for him to keep in daily touch with the state editor and his staff and with the correspondents in the towns and communities throughout the state.

For instance, in a state-wide political campaign, if a meeting is held at a small town the publicity man should meet the town correspondent and put every service possible at his disposal. The correspondent will appreciate this cour-

Blueprint for Public Relations

tesy and consequently will give his paper a better account of the meeting than he otherwise would.

The publicity man may at times act as one of the state editor's staff, sending in reports to him from various towns each day or writing longer stories at less frequent intervals, depending on the importance of his campaign.

If the campaign is an important one, a special reporter may be assigned to travel with the party and send in stories daily. This, of course, is an ideal arrangement, from the viewpoint of the publicity man.

At this point it may be well to add that in handling this type of publicity any action which might cause the local correspondent to feel he has been slighted should be avoided. The trained and experienced publicity man often gives correspondents credit where credit is not due. The best policy to follow is to cooperate with them to the fullest, supplying them with data so that they may send in the stories themselves. Without a definite understanding that he act as correspondent, the publicist should not send in his own stories, for two reasons: (1) He cuts into the income of the local correspondent, should he be working on space rates. (2) The state editor is acquainted with his staff members, who are chosen for their talent, knowledge of the locality, and reliability, and he would prefer their work. The publicity man sending in unasked-for material cannot reasonably expect it to be used.

In an ordinary campaign, confined to one city, the city editor is the newspaper official with whom the publicity man most often deals. The good will of the city editor should be cultivated most carefully and his friendship won, if possible. He is one of the busiest men on the newspaper staff. In large cities, it may be impossible to see him personally, at least at frequent intervals. His attention can be called to a dispatch by sending it by messenger or special delivery.

In the average town or city, the publicity man should be

The Newspaper

able to see the city editor personally on matters of some importance. He should never, however, remain longer than necessary. If he does, he will defeat his purpose. Long, boring, and unnecessary explanations and pleas are futile. His stories must stand on their news value and vie for favor with news from other sources.

Should the publicist represent a firm or organization whose affairs are of such public interest that a reporter is assigned to call regularly for news, he need not see the city editor personally, except when occasion warrants a personal call.

Every city editor keeps a book in which forthcoming events are listed according to date. Each day he assigns reporters to cover these affairs. The publicity man should keep him informed on all important activities of the group he represents. The city editor will judge for himself which of these are significant enough to warrant news space—all activities may not be reported. But it is important that he be advised. This is a small but very necessary service.

Section VI

Blueprint for Minimax Relations¹

PUBLIC RELATIONS . . . is merely human decency . . . which flows from a good heart . . . genuine and sturdy enough to be reflected in deeds that are admirable and praiseworthy.

CHARLES F. PLACKARD

PUBLIC RELATIONS—THE KEYSTONE OF MANAGEMENT POLICY

IT IS generally agreed that the biggest problem facing industry after a reasonable balance is reached between supply and demand will be sales. Despite the demand for goods following the end of the war the day of brushing off excess business is past. A new era of keen and vigorous competition has arrived. In the future it is going to take more than product advertising to sell goods. It will take a great deal of good-will building and public wooing to sell in the volume necessary to provide some of the millions of new jobs industry has promised for the

¹ Minimax—minimum negative and maximum positive public relations.

Blueprint for Minimax Relations

postwar period as well as to live up to the expectations of stockholders.

The acceptance of company products by the public depends upon many things over and above quality and cost. True, these are major factors in the sale of goods. But the public looks deeper than that. It takes into consideration the general reputation of the company, its dealers and other persons who represent it, and also its policies and practices. In other words, the public judges the company and decides by its actions whether or not it is operating in the public interest.

But how is the public to know of its actions? In the old days, this was not too difficult. The businessman was the fellow who owned the furniture, carriage, or glass shop on Main Street. He lived in the town, as did every man he employed. All his operations were carried on under one roof. The members of his community knew whether Mr. Jones, the furniture man, was prospering or not. His customers were the people among whom he lived. His stockholders were himself, his family, and, sometimes, his friends. So it was not too difficult for Mr. Jones to get along well with his publics—provided that he was a nice man.

Today, the expansion of industry has changed this simple concept. The far-flung operations of large organizations are somewhat of a mystery to the public. They do not get a true picture of the enterprise owing to the fact that they deal with only a few of its representatives. They too often get a very bad or wrong impression through rumor and attacks by government, labor leaders, and others. Because the attackers of business are many and vociferous and its defenders few and barely audible, the public assumes an attitude of hostility and distrust.

To offset this, executives must first recognize that the operation of a business is a human affair. The selling of

Blueprint for Public Relations

goods is a transaction between two human beings called salesman and customer. The management of the company is conducted by human beings called executives, the materials manufactured are made by human beings who lumped together are called labor, and the company is financed by a group of human beings called stockholders. Therefore, the operation of a company becomes mainly a problem in human relations. The promotion of good will and understanding among the human beings that make up its publics is of prime importance.

Despite labor strikes, shortage of materials, and other obstacles in 1946 there was a heated race on the part of all manufacturers, distributors, and service organizations to get back into the limelight, to rush products onto the market, and to sell them in quantities hitherto undreamed of. Competition promised to be determined, fierce, and, in some cases, unscrupulous. In many industries the top companies prepared their postwar strategy well in advance and went into the postwar period with their heaviest artillery and on a very lavish scale.

The most potent weapon in the battle for business that has now begun is certainly available to every company, but there are some that have not yet put it into active operation. This weapon is a sensible, cohesive, carefully thought out and vigorously maintained campaign of public relations, involving all departments of the company.

However, even in this method-wise era you can still hear some executives say, "I don't know anything about public relations." Whether they do or do not know anything about public relations—and it subsequently develops that most of them know plenty—is a point to be analyzed. According to unofficial surveys conducted by various counselors, the motive for the statement is (1) modesty, (2) a need for a convenient conversational dodge, or (3) a belief that public relations is a sacrosanct field in which

Blueprint for Minimax Relations

smart merchants, engineers, lawyers, and financial executives do not tread. Since the first two motives are justifiable, let us examine only the third. This motive is the product of an era of high-priced public-relations counselors, an era that has, in turn, been the direct result of developments in communications.

Actually, public relations is no enigma. A man practices public relations when he takes flowers to his wife, chats pleasantly with a store clerk, or says "Hello" in a cheery voice to his secretary. This is good public relations. When a politician does something to win votes or to strengthen his position over his opponent, this is good, sound, practical public relations. When he does something that causes people to dislike him, this is bad public relations. In the case of a large corporation or the corner grocery, the same fundamental rules apply. Until recently there were still businessmen who were indifferent, even cold, toward those who were not good potential customers. They had no interest in them. But they found that this narrow policy did not pay when they figured its long-range cost. They learned that they had other publics—groups that they could not afford to shun or overlook.

In its broadest sense, public relations embraces publicity, advertising, the spoken word, and every other medium by which an individual or an organization expresses itself to another individual or individuals. Public relations is more than "selling" or maintaining a reputation—it is high-caliber public statesmanship that eliminates the bad and strengthens the good, from the top down and from the center out.

Unfortunately, the abuse of the term has given the management of many organizations and a large part of the public a misconception of the objectives and functions of those who are engaged in such work. This has resulted in a lack of full understanding that there is need of a skilled

Blueprint for Public Relations

personnel to give constant study to means and methods of creating and maintaining good relations between the public and an organization.

Just what is public relations? It has been defined as "the effect produced by the sum total of an organization's contacts with the public in any and every form" and as all relations with the public. Those relations are good or bad depending upon what a company, its executives, and its employees do.

It is simply the art, as Robert R. Updegraff has said, of making people want to do business with you. Generally, if you head an industrial organization, you want to influence people to work for you, to supply you, to provide capital for you, and, perhaps above all, to buy from you. Public-relations techniques have long been successful methods for creating the desire to do all these things.

So that our thinking may be along the same lines, let us say that public relations is the name that we apply to the policies and acts of an organization as they touch the public and either build or destroy the good will and good understanding that are so vital to the life of a business in this new competitive age, particularly during the post-war period when all companies are engaged in reestablishing markets. Public relations is really a carefully compiled analysis of cause and effect used as a guide to conduct. In one sense, it is the administrative or operating philosophy of an organization.

G. Edward Pendray, professional counselor of New York, in "Public Relations Is a Management Function," points out that public relations "is not only a management function; it may well be the heart and core of modern management."

The idea that the public, which of course consists of many separate publics, has a proper interest in the management of any business,

Blueprint for Minimax Relations

is a new one to many managements. The traditional business manager of 15 years ago would have snorted at the idea. To him no member of the public had any business in his affairs except a customer. If he sold goods to the general public he took pains to make the public like him—or at least like his goods. But if he sold heavy machinery to only a few industrial customers, or bridges to a few cities, or raw materials to a few large processors, he usually scorned to have any dealings with the public in any way—and was a little inclined to look down upon those who did.

A decade and a half of depression, political bruising, and war have changed all that. The typical business manager of the old kind is passing; in most industries he is gone already. Instead of taking pride in rugged individualism, the alert manager of today takes pride in the prestige of his company among noncustomers as well as those who buy. He reads and studies public-opinion surveys, he analyzes trends; he pays much attention to public relations. And he is discovering an interesting and exciting fact: public relations is not only profitable; it is fun. Though public relations goes by many names and in its modern version seems to be a new thing, in actuality it is as old as friendship.

Favorable public opinion is desirable today because of our living patterns, interwoven so closely with those of our neighbors. The roots of favorable public opinion are nourished by vitalizing good will and appreciation.

The basic tenet of public relations is that we are mutually dependent upon one another for our welfare and continued prosperity. Under our social order each of us is vitally important to the other. By the same token, this applies to the public, business, government, and labor.

The complex social structure, the men and women who react to thoughts, events, and styles present an everchanging problem. There is no one formula guaranteed to capture and hold their attention, not to mention their loyalty. Policies must be elastic and applied to present problems and conditions, as the basic principles of sound public relations direct.

Blueprint for Public Relations

This is the prevailing concept of public relations among all progressive industrial concerns and business organizations. It is based upon the premise that no longer can a company continue to prosper as it should unless it is operated completely in the public interest—in the interest of all the company's publics. They recognize that this can be accomplished only by (1) a study and crystallization of company policies in many different departments and situations and (2) an aggressive exploitation of the new policies among the public groups involved. When the new policies have been put into effect, they must be interpreted by every possible device and ingenuity to the company's various publics. In turn, these publics and their attitudes toward the company and its products must be interpreted to the company.

Guiding the formulation of these policies, interpreting them to the publics, and, in turn, interpreting the publics' reaction to the company's management is the job for the company's public-relations director or counselor.

Because public relations starts with policy, top management usually requires the assistance of experts who, through successful experience, have reached a commanding position in the public-relations profession, just as it requires legal and financial counsel.

Public relations for every company involves its relations with every group of the public with which it deals. Only by stressing, with all these groups, its position, its prestige, its history, and the high quality of its products can a company build and maintain a sales volume that will keep it among the leaders in its field in the precarious new economic world we are now discovering.

We should accept the foregoing as the true fundamentals of public relations. However, for all practical purposes they are somewhat intangible. We shall therefore proceed to isolate some facts that are most important in establishing

Blueprint for Minimax Relations

a foundation of understanding and perhaps agreement about just whom the work on public relations is designed for and how it is to be applied.

Actually, the term public relations is incorrect. As we shall see later, the word "public" qualifies and restricts our subject and improperly sets it apart from the internal phase of a company's operations. On the other hand, the term is so broad and indefinite that it does not properly describe the complex and far-reaching work of this profession.

The word "program" must be used with discrimination because it implies a stock item on a dealer's shelf. In any case, a company does not decide whether or not it wants public relations. The question is whether it wants good or bad public relations. This brings to mind the cartoon that appeared in a national magazine a few years ago. The story it told was of a big, brusque, prosperous-looking corporation president, who rang for his assistant. Darting in, man Friday asked what he wanted. "I think we should have some public relations," his chief said. "Go out and buy us a \$100,000 public-relations program."

We shall make the word "public" more concrete by restating that there is no general public but many "publics"—and each requires special consideration and study.

Personal Contact.—Every man, woman, and child has a public, and each person has public relations. Everyone is a personality. One individual may possess a negative personality, while another's may be described as positive. Regardless of what types we are as individuals we each have a public, a group of persons whom we influence and who influence us. We may have our family public, our business public, our political public, our church public, and our social public. Our relationship to these groups is important to us. We must constantly observe our position, strive to improve our public relations. So it is with any business, institution, and organization, which have as their publics em-

Blueprint for Public Relations

employees, stockholders, customers, and the firms with whom they deal.

In the case of the individual, public relations is as simple as a disarming smile or a warm "Hello," but it becomes considerably more powerful and significant in the case of a corporation. In our daily lives we find that word-of-mouth publicity is a strong tool of public relations. It springs from the personal contacts that members of the company have with other members of the company's publics. It is one of the most effective forms of endorsement because it is a personal recommendation. Properly informed and properly treated employees, stockholders, and customers can create a great amount of good or ill will in their constant association with others.

While you are standing at a crowded lunch counter or hanging on a trolley strap, do you think of public relations in connection with any of the conversations carried on around you? Here are two typical examples of conversation picked up at random:

In a restaurant one morning, Rosie says to Madge, "What do you think? I had a chat with Mr. Brown yesterday."

"You did? Who is Mr. Brown?" Madge asks.

"Why, he is the president of our company," Rosie replies between gulps of coffee. "He stopped at my desk and asked me about the carbon paper I was using. I told him it was terrible, wore out quickly, and was costing the company twice as much as the kind we used to have. He made a note of it and promised he would have Joe check into it and get us some decent carbon. He sure is a swell boss."

"It sounds to me as though you like your job."

"Believe me, I do. And it's the best company to work for."

In a crowded commuting train, Bill says to Joe, "Did you

Blueprint for Minimax Relations

see what the newspapers said last night about the Doe Company?"

Joe hesitates, then nods. "Seems like I did read something about it. Why?"

"Well, it's high time the public is told about that cut-throat outfit," Bill says heatedly. "I traveled for them for a couple of years, and now I sell them sheet rock. I don't even want them as a customer. Let me tell you just how rotten they are."

Whether Bill sells, works for, or plays golf with a Doe Company executive, he is accepted by Joe as an authority on the operations of the Doe Company. And the next time Joe discusses the company with another friend, he too will be an expert on how good or bad the Doe Company is because he has a friend who has a personal connection there and he said so and so.

Offhand this process would seem insignificant, but actually it is a powerful means of influencing a multitude. It spreads rapidly like a forest fire because it is fanned by someone who has an ox that is being gored and this is important regardless of how many strikes, scandals, or elections are being proclaimed on the front page of the daily newspapers.

As we proceed, it is necessary to keep Bill and Joe in mind. Bill is always a standing problem; he and his friends cannot be dismissed with a shrug. Regardless of how many generalities we may be forced to use, they will be founded upon these two average citizens, who are typical of the men and women who constitute the American public.

The Doe Company must be prepared to receive constructive criticism and to correct the situations that provoke people like Bill to condemn it to all his friends. The cause may be an unreasonable foreman or an ill-tempered buyer, but it takes only one bad apple to ruin a barrel of good ones. Frequently, an organization is criticized unjustly.

Blueprint for Public Relations

Often its policies are criticized even though such opinions are based solely on incorrect information or groundless rumors. It is the task of public relations to locate the sore spot and correct the situation. Public relations must systematically strive to ease tensions, correct misimpressions, and adjust differences so that Bill and Joe will think and speak favorably of the Doe Company.

H. H. Anderson, vice-president of the Shell Pipe Line Corporation, says,

The public is most sensitive to adverse publicity because that seems to have the greater news appeal. Although some of our adverse publicity may be supported by facts, the disturbing conditions generally are local and do not justify the widespread implications their publicity creates.

A small business as well as a large corporation or a whole industry is gauged by the public largely from the attitudes, actions, and utterances of its personnel; for they *are* the organization in the public eye. The first job of public relations, then, is to give attention to its own house and correct disturbing conditions. We must go to the public with clean hands if we hope to gain or retain good will. Then we must present the facts to show the public that our personnel has given it essential services, unselfishly conceived and faithfully rendered.

No organization looking to public relations as a solution of knotty problems should demand of it immediate results. Neither public relations nor any system dealing with large and varied groups can perform miracles. Public opinion cannot be swayed or influenced overnight. And no amount of publicity alone, no miraculous patent medicine, can be produced or manufactured to bring this about.

“Why should our corporation be burdened with a public-relations department, particularly in these days?” a busy executive will ask when his principal concern is either how to avoid a strike or how to meet production schedules. There are three important reasons.

Blueprint for Minimax Relations

1. Every week hundreds of large or small tasks concerning some phase of public relations and resulting from outside requests must be performed for the corporation by some organized group.

2. There are certain techniques whereby these tasks can be performed most advantageously and most economically—the know-how of public relations. Like techniques for any other job, experience or training or both are required for their mastery.

3. At a time when virtually all companies are competing for all the factors that make for successful production and many are competing for markets, it is advantageous to have a planned campaign to achieve public acceptance, over and above the routine handling of requests for public-relations service.

Modern public-relations technique is an invaluable instrument; in its preventive phase it is a land-mine detector for government and business alike. Many companies, for instance, trod over vast stretches of land-mine areas, unsuspecting, until one of several of them exploded suddenly. Not until then did they rush to public relations to administer emergency first-aid treatment and patch up wounds that need never have been inflicted. As some of the great corporations will testify, after costly and bitter experience, it is far better to detect and detonate mines before they explode than to risk the damage that is always painful and usually long in healing and that all too often leaves ugly scars.

Build Your Public-relations Foundation at Home.—A novice usually asks, "Where does the job actually begin?" As you know by now, the answer is—at home. No organization can expect favorable public relations if the people who depend on it for their daily bread are not loyal to it.

The administrative policy of any organization is the

Blueprint for Public Relations

starting point; for as we shall see, it is here that the foundation of good will is laid.

Any company sincerely intent upon building up a good relation with the public must formulate and adopt a policy that will promote an *esprit de corps* within the organization so that there will be a favorable reflection of that policy by all the persons connected with the company in their contacts and association with others.

Successful companies have discovered that management policy, as embodied in the people connected with the company, largely determines the acceptance of the company and its products by the public.

Paul Garrett, brilliant vice-president of General Motors Corporation and one of the foremost authorities on public relations in the country, says:

No organization can build a good public position if it starts at the *public* stage. It must start at the policy stage. But management policy does not mean very much unless it is understood and respected by the people in the company who apply that policy. Apart from that is the function of interpreting the policy directly to the public. In that way, management can accelerate its desired public acceptance.

The private enterprise system will be saved only as each company, on its own, comes to give more consideration to the public-relations aspect of its decisions along with consideration of the engineering, distribution, and financial aspects of its problems.

Management policies must be studied, adopted, or revised in the interests of personnel and stockholders and those of the company and steps taken to inform personnel and stockholders of happenings within the organization that concern them. From there on, additional steps must be taken to inform the other segments of the public with regard to these good labor and stockholder relations. The interrelation of the publics is often closer than is apparent. For example, a well-informed, satisfied employee can be

Blueprint for Minimax Relations

come a satisfied customer and, further, a stockholder. Stockholders can become customers, and satisfied customers can become satisfied stockholders. On the other hand, in some companies continuously bad employee relations produce ill will toward, distrust of, and lack of confidence in the management on the part of stockholders, customers, government, and others of importance.

A wise and alert management will anticipate events and act accordingly. It is far better to give a new benefit to employees that you know the union will eventually obtain for them rather than to wait until the last moment and be forced into making a face-losing decision in their favor that will cost you much good will.

In these days the human element occupies the attention of executives of many of our large corporations. They have begun to realize that products are sold, not on merit alone, but on the merits of their makers' policies. These executives have seen the value of good public relations and are using it as an effective tool to build company prestige and increase sales.

If a company, for instance, impresses upon the public mind that it is a good company to work for, deal with, and invest in, its acceptance by the various segments of its public will follow. Its workers will assume a generally favorable attitude toward it, and they and their families will spread its good name. Desirable workers in the community and elsewhere will look to it when seeking employment. In the event of labor difficulties, the public, which has a knowledge of its fair business practices and employee benefits, will take the company's part. Stockholders will feel more secure in their investment. The company will grow in stature. Its "goodness" will reflect on other firms to the mutual benefit of all community business, and customers, attracted by its reputation, will demand its products.

Companies have many assets that are yet unexploited.

Blueprint for Public Relations

They are doing many good things and not getting the credit for them. A public-relations program sincerely conducted for the education and in the interest of a company's publics does much to help get credit for good works and policies, increase prestige, and win the publics' good will and confidence.

What are the various groups that constitute the publics of the average company and that must be reached to bring the desired benefits to the company? They are

1. Officials of the company, department heads, and supervisory employees.
2. Employees.
3. Stockholders.
4. Distributors and dealers.
5. Customers.
6. Bankers and others of financial importance to the company.
7. Labor unions.
8. Community residents and officials.
9. Suppliers.
10. General public.
11. Competitors.
12. Government.

How to Solve Your Problems through Minimax Relations.—Obviously there are many variations in methods used to cover individual situations or a combination of situations in which public relations are involved.

Unlike the advertising man who can lay out his whole procedure for a year in advance, the public-relations man realizes that his work is largely a matter of opportunity, for many of his activities are immediate and he is dealing more directly with the human element. Seldom will the public-relations man find that he can use a set formula to solve any two problems, however similar they may appear to be in the beginning. He is constantly faced with the sud-

Blueprint for Minimax Relations

den necessity of meeting new situations. Therefore, the counselor or public-relations director cannot work very far in advance except in certain respects, as on new policies to be installed, employee relations, and long-pull recognition. Nevertheless, public relations is effective only when it is tailored to fit specific problems and to reach defined objectives. What are some of the standard objectives, and how are they achieved?

Company Officials.—Public-relations executives of progressive companies recognize the importance of making their officials more “visible” to the company’s publics by causing them to issue statements on appropriate subjects on which they are authorities, give out news, take part in important activities in and out of the organization, and establish closer contacts with various public groups. In other words, the executives make the public aware that their officials are thinking men, in regard not only to their own products but also on subjects of vital and general public interest. Such a course inevitably focuses favorable attention and opportunities upon an official outside of his own company and thus increases his value to his company and to himself.

An example of this would be a monthly management letter to each member of supervision. This letter should be sent out over the signature of the president or other suitable officer to the company’s supervisory force. It should contain information that would not be published in the employee house magazine. Items might include interesting talks given by company officials on subjects pertaining to the company or the industry; outstanding accomplishments of any of the company’s branches or departments; purpose, theme, and objectives of the company’s public-relations and advertising programs; suggestions on the management of employees to produce the maximum of good will, cooperation, and efficiency; “pep talks” to impress the supervisory

Blueprint for Public Relations

force with the importance of their jobs and their obligations to those working under them.

These letters should prove great morale builders among the supervisory staff, especially those in minor positions, for three reasons.

1. They come from the desk of the president.
2. Those to whom they are addressed are thus singled out as leaders—supervisors.
3. Those to whom they are addressed are given the feeling that they are being “let in on” confidential company matters.

They thus will realize that they are an important part of the company. Their loyalty will be increased, and their efficiency and the efficiency of those under them will improve.

When this list is established, a letter or card should be sent out to each person on the list notifying him that his name has been put on the Supervisory List to receive this special letter.

Highly important is the method of releasing news such as major production changes, management changes, operations policies, and other announcements involving or affecting general personnel or any part of the organization. The release of such information should be made in four distinct steps, and in this order:

1. The president or general manager should call in the key executives and department heads and tell them personally of the changes that he is about to make.
2. Letters labeled “Confidential,” covering the above information and explaining the reasons prompting the move, should be sent to all supervision, so that they will be informed shortly after department heads have been advised.
3. Letters similar to those mailed to supervision should be distributed to all other employees immediately after their supervisors have been informed. These letters are generally distributed as employees leave the factory.

Blueprint for Minimax Relations

4. News releases are delivered to all newspapers and radio stations after the above has been accomplished. This allows all employees to be informed by their employer directly rather than indirectly through the press, broadcast, or an outsider.

Employees.—The employees of a company are the first audience that it should reach in building morale and acceptance for its products.

Without friendly contact with top management, employees feel inferior and out of touch with the company's affairs. Their employment with the company means only jobs, which give them a livelihood but little or no security at the end of their labors and no pride or stimulus in relation to the job.

Individual members of top management should make frequent trips through the various departments. They should call the employees by name, chat with them about their work or the weather, and even ask their advice and opinions. This builds up a friendly spirit, pride, a sense of teamwork, word-of-mouth prestige for the company, and sales of products among the employees and their friends.

The psychological effect on a factory worker is tremendous if he can say to a group of friends,

"I had a talk with Dutch this morning."

"Our president?"

"Sure. He asked me how our department was doing. Then even asked how the wife and kids were getting along. He's a man's man."

The great weakness of American industry and business, which has bred the New Deal administration and the C.I.O.-P.A.C. and other alleged anti-big-business groups, is the fact that most business employment provides little or no security after a lifetime of work. There is no doubt that this is being changed by the peoples of the world—whether by compulsion or free will. A number of wise companies have

Blueprint for Public Relations

already installed old-age pensions, death benefits, stock participation, hospitalization, and other rewards for long service.

The trend of the world seems to be toward a situation in which an employee, partly through his own contributions and partly through his various employers, will have created, by retirement age, an adequate income allowing him to live without want and without becoming a charge on his family, friends, or charitable organizations throughout his remaining days on earth. Powerful forces are at work to have the government provide this security, to whatever degree business fails to do so. The cost will come out of increased company taxes if and when this happens.

A feeling of future security is a powerful builder of loyalty, decreased turnover, word-of-mouth prestige, freedom from labor troubles—and sales.

All company employees, for public-relations purposes, must be regarded as members of a team and encouraged to develop the greatest possible *esprit de corps*, harmonious and enthusiastic cooperation, pride in the company and its products, and active participation in spreading good will for the entire organization.

Company employees fall naturally into three main groups.

1. Officers—supervisory employees, department heads, superintendents, foremen.
2. Office employees.
3. Shopworkers.

Good public-relations programs in wartime were designed primarily to exert a stabilizing influence on employees of the organization—actually to “sell” each person on the company, its products, the job, and working conditions. Job-freezing restrictions, which slowed down labor itineracy and the so-called “pirate” tactics of recruiting labor, were still only on the horizon in 1944, and it was of maximum importance to keep employees satisfied.

Blueprint for Minimax Relations

Wartime restrictions made necessary various new approaches in stimulating the morale of workers on the production front. For example, whereas in former years it had been possible to conduct company-sponsored picnics and dances, such activities were handicapped by the size of expanded organizations and limitations on the use of automobiles. Events such as family air shows were discontinued for security reasons. More than ever before the various programs were aimed directly at the employees with no participation possible for their families. With the end of the war, new and better programs are being presented.

Many industrial and public-relations executives are continuing their employee air shows, special entertainment programs, daily broadcasts over plant public-address systems, elaborate family activities, and many other special employee services that were inaugurated during the war.

Other big strides were made during the war in developing employee services. For example, to aid employees eligible to remain on the job, many war industries maintained Selective Service offices. In conjunction with this service, articles advising essential workers about their status with reference to the armed forces, based on information from authoritative sources, were published in plant publications. Posters dealing with material conservation, bond purchases, automobile and tire conservation, and the important war role of employees were prepared and displayed in plants by public-relations staffs. Public-relations departments began to cooperate with employment departments in plants in a program to encourage employees' relatives to apply for employment in the organization.

Contests to stimulate interest in a company's suggestion plans were promoted on an organization-wide basis. The public-relations staffs publicized the contest to employees and the public.

At the Jack and Heintz Plant in Ohio, shift-change and

Blueprint for Public Relations

lunch-time broadcasts were inaugurated for employees shortly after the outbreak of war, other war plants following suit and many companies presenting professional talent for programs at each shift. At many plants, outstanding celebrities in the entertainment world, including "name" bands and top-ranking stars, were presented for the diversion of employees as part of the public-relations program.

Material was prepared in most defense plants for war-bond pay-roll deduction-plan drives, resulting in many plants being awarded the Treasury Department Minute Man Flag for 90 per cent participation.

Found particularly effective during the war in stimulating worker morale, the approaches outlined above will prove equally resultful in peacetime. Additional ways in which employee morale can be built up and maintained at a high level include the following.

Supervisory and Executive Employees.—The management of many companies sponsor regular monthly or quarterly joint gatherings of executives and junior executives of several different departments to discuss mutual problems freely and become more intimately acquainted with one another. These meetings are combined with luncheons or dinners because a greater atmosphere of informality exists when men are breaking bread together.

These dinner meetings promote a spirit of teamwork productive of greater efficiency and cooperation. People who ordinarily meet during working hours only maintain more reserve with one another than people who mingle outside the office and shop.

With regard to the discussion of mutual problems, it is advisable for the department heads to prepare agenda so that the meeting will not drag and to guard against the discussion getting out of hand.

Encouragement of Young Men of Supervisory Caliber for Supervisory Positions.—A special luncheon group, com-

Blueprint for Minimax Relations

posed of young men with management possibilities or who are in junior executive positions, should gather at least twice monthly. Guest speakers at this luncheon should be officers and department heads and occasional outside authorities on business. Subjects should cover various phases of the company's operations (production, sales, finance, research projects, advancement possibilities, etc.).

These luncheons are important because they arouse the enthusiasm of the young men who are the company's future management officials. Such semisocial gatherings help inculcate in them a spirit of loyalty toward the company and a desire to build themselves up with it and help them to work together more closely for mutual benefit. They also help management to know and judge the quality, character, and possibilities of the young men.

Employees' Publications.—Employees of every substantial company should have a company-financed house publication of their own, which might be shared with the employees of branches in other cities in the same region or company division. Such publications are extremely valuable in creating good will and friendliness.

Practically all large companies issue house publications for employees, stockholders, dealers, and customers alike. Many are more costly and elaborate than some standard publications.

The company publication should be produced for and by the office employees themselves, with, of course, a supervising editor of experience. In it there should be a maximum of employee material and a minimum of management material. It should be "newsy," informal, and merit the respect of its readers.

This subject is discussed more fully in Section VII.

Employee Handbooks.—Every organization should furnish each new employee with a handbook. This should be illustrated and should contain information regarding

Blueprint for Public Relations

1. Company history and background.
2. Personal introduction by key executive (president).
3. Company objectives and future outlook.
4. Explanation of company policies pertaining to employees, their working conditions.
5. Rules and practices regarding paydays, holidays, vacations, etc.
6. Products and services.
7. Employee benefits.

The new employee will thus have a clear picture of the type of company for which he has come to work. He will be told, before starting, what to expect of the company and what the company expects of him. There will be no doubt in his mind with regard to company policy and how to obtain a fuller answer to other questions he may have concerning the organization. He will know where he stands and will have more confidence and trust in the company.

Perhaps the greatest benefit of this and all other employee-relations work is that the fine relationship resulting becomes known to the public, whose respect and admiration for the humaneness and foresightedness of the company's management are thus gained.

Employee Suggestion System.—Leading manufacturing companies discovered long ago the value of a system for employee expression by which workers would get recognition and rewards for their ideas on improving production methods, customer services, and products and the finding of new products and methods.

These companies list the benefits derived from the establishment of a suggestion system in the order of their importance as follows:

1. Employees think more about their jobs and about the company.
2. Many new improved methods of operation and service are discovered.

Blueprint for Minimax Relations

3. Employees become participants in the improvement of the enterprise.

Annual Report to Employees.—Today progressive companies are supplementing their annual reports to stockholders with annual reports to employees. In many instances these attractive, streamlined reports are also directed toward the general public. In addition to these reports to employees, some companies are wisely using paid advertising to tell their employees and the public what the company has accomplished and how the gross dollar received has been divided.

An annual report to employees should be a simplified form of the annual report to stockholders specially slanted to interest employees in the company's organizational, financial, and operating structures; explain the profits system to the workers, whose general opinion is that profits made by company stockholders are exorbitant and their own financial treatment by the employer is not what it should be; labor costs; material costs; etc.

Annual reports produce a greater understanding of the operation of the company with regard to its financial problems of keeping the workers, the stockholders, the suppliers, and the government satisfied. These reports also serve to impress upon employees that the portion of profit a shareholder earns is minute in comparison with the amount of money he has risked in the enterprise.

Labor unions are carefully studying corporations' annual reports and using their interpretation of them as weapons to press their cause. There is but one answer: The public-relations director must tell workers the truth from the company's standpoint and thus give them the ammunition to refute such of the teachings of their union leaders as are false.

Recognizing Service and Achievement.—Recognition of years of service to the company is a form of gratitude that

Blueprint for Public Relations

know they can rely for honest advice or representation. In cases such as this, it should be company policy to make a company attorney available to the employee in need of counsel, or the company should suggest a lawyer who will handle his case for a nominal fee or himself handle any small matters that are not too time-consuming. A time may be allotted when workers may see lawyers. Financial assistance may take the form of loans, as for the paying of medical bills.

Employee services of this nature are advisable because the worker will be relieved in his legal difficulties and his efficiency will be increased and accident potential reduced because of the elimination of worry. This will also be a point in the company's favor whenever the worker and his wife discuss their problems with their friends. They will be sure to tell how nice the company was to help them in their time of need.

A Motion Picture on the Company.—The public-relations director of a large company should consider the preparation of a special motion picture or book showing operations, accomplishments, and history as well as the personalities behind his company's operations. This is helpful in indoctrinating new employees, in teaching old employees the facts about their company, in teaching dealers more about the company, and in sales-promotion work. The fact-gathering job connected with this project is beneficial in that it brings out much good publicity material and reveals facts that may be useful should a routine government inquiry be launched. Pictures of this type are often in demand by schools, civic organizations, and business clubs.

Public-relations Guide Booklet.—A large number of companies are now publishing booklets that contain helpful information for employees and dealers concerning their contacts with the public. Highly valuable hints on courtesy, manners, telephone and letter-writing techniques, patience,

Blueprint for Minimax Relations

helpfulness, etc., are usually included in these booklets, as well as indications of how these little rules will help the employee and the company.

A public-relations handbook for employees will do much toward helping them become ambassadors of good will to the company. Customers and others who receive good treatment are sure to come back for more. Employees will become surprisingly conscious of their treatment of one another, and thus greater harmony within the organization will be promoted.

Security Considerations.—The public-relations department should work in cooperation with top management in providing for the benefit of all employees

1. Group life insurance.
2. Hospitalization and health insurance.
3. Retirement system or pension fund.
4. Profit-sharing plan.
5. Salary and wage increases before salaried people leave to take other jobs and before wage earners obtain such increases by force.

The company will be compensated, for records show that workers who have a reasonably secure future because of foresight on the part of management will

1. Be more loyal because of the advantages of permanent employment and security provisions.
2. Be more content because they will feel that the company is doing everything possible to make their future secure.
3. Work more efficiently because of freedom from worry.

Company Stockholders.—Stockholders are one of the most important publics of a company. Their investments are the lifeblood of the enterprise. They should be consulted on every major change. If satisfied, they can become ambassadors of good will, salesmen, and even customers.

Blueprint for Public Relations

Annual Report.—The stockholder report, long considered a dull part of corporation routine—the yearly chore of controller, auditor, and attorney—is now being discovered as a dynamic force in fostering a better understanding and a higher appreciation of corporate leadership, its functions, fidelity and foresight in modern management.

One of the men who was a pioneer in respect to this new and enlarged concept of an age-old business instrument is the brilliant industrial analyst and financial journalist, Weston Smith, vice-president and business editor of *Financial World*. He says:

Most of us warm up to an attractive piece of printed matter, because we feel that we can grasp the ideas presented more quickly and with greater understanding. An interesting annual report tends to win the confidence, respect and support of the stockholders. But ask them to wade through a maze of small type and a monotonous pattern of figures to find the information they seek, and you will find that they become indifferent, suspicious, and even antagonistic.

Now please do not misunderstand me. We do not advocate that any annual report be transformed into a miniature copy of *Life* magazine. Nor would I recommend that all tabulations be turned into charts or made to look like comic strips.

It is not the purpose of any stockholder report to amuse or entertain its readers. Its purpose is to present all the information to which the true owners of the corporation are entitled—but the facts can be presented in a form that will attract and interest all classes of stockholders, from the busy banker to the winsome widow. This is management's opportunity in its annual reports.

But no matter who is chosen to cooperate with the controller, it is he who prepares months in advance for this annual job. Instead of waiting until the last moment, when it is too late to arrange for the production of an attractive brochure, the public relations or advertising department is ready with a completed layout and format—and all that is necessary is to drop in the final figures on their proper pages.

Thus, the preparation of the stockholder annual report becomes

Blueprint for Minimax Relations

a continuing process throughout the year, rather than a year-end "rush" proposition. And most of the progressive managements have achieved excellence in their reports simply by gradual accumulation of information, statistics, and illustrations during the several months prior to the date that the report is scheduled for publication.

Of course, it also is possible to publish an attractive annual report by employing the services of an outside public-relations firm or by utilizing the talent of an advertising agency. But, whatever course is pursued, let me repeat: If you want to produce a merit-winning annual report and one that will arouse the interest of the stockholders, the accounting department cannot be expected to do the job at the last moment.

Sometimes I am asked, "What are the advantages of an attractive annual report?" Many counselors know the answer to this question, but for the benefit of those who do not I would like to make this brief statement: A modernized annual report can be a strong, interesting, and convincing human document to weld together for the general good of the corporation all the elements upon which it depends. Who are these elements? They are the public (including our customers) stockholders (including prospective investors), employees (often the union members), distributors and dealers, bankers, newspaper editors and financial writers. A well-handled annual report, of course, will build confidence in a corporation's securities—it is a hedge against the day when earnings decline or dividends are reduced, and may help to prevent thoughtless liquidation of holdings.

I would like to give my check list of the requirements for a modernized annual report. I have coined the word "C-worthy" for the report which meets the qualifications. Of course I do not mean by this that the report should be built to weather the storm of criticism, or even to ride the waves of appreciation—although this is a good idea. My guide for checking an annual report is simply a list of seven words beginning with the letter C. Here they are and in the order of their importance: Correct, Complete, Concise, Candid, Courageous, Characteristic, and Colorful.

The annual report should include adequate, interesting information about the company, its products, its employees, and the extent of its operations. Properly illustrated, it

Blueprint for Public Relations

should be a publication of general interest containing vital information that will give a helpful over-all picture of the company over and above the usual financial statements and president's letter.

An annual report that is put together to form an interesting booklet is likely to be read with a great deal more interest from cover to cover than a bare statement of earnings, expenditures, and so forth. It provides a good means to resell the company, its management, products, and employees to the stockholders.

Stockholder News Bulletin.—A large number of public-relations directors prepare newspapers containing information about the company, its management, employees, and products, specially slanted to the interest of the stockholder readers. Most such newspapers are published quarterly and are mailed soon after the quarterly report.

Management will find that stockholders who are more thoroughly informed with regard to the internal conditions of the company will take a more than financial interest in the company. Through the stockholder news bulletin, they become customers, salesmen, and stanch supporters of the company, as well as being satisfied with their investment.

Mimeographed News Bulletins.—Another method of keeping stockholders informed without going to the expense of a specially printed publication is through advance news released in the form of bulletins mailed as stuffers with the quarterly report. Usually some designation is made at the top of the page of this release to inform the stockholders that they are getting the news before the newspapers. Where it is impossible to give stockholders advance information regarding company events, a specially slanted story containing more facts and inside information is written for their benefit.

Through these bulletins stockholders are kept up to date with regard to events occurring within the company and are

Blueprint for Minimax Relations

made to feel that they are a privileged group because information is given to them even before it reaches the pages of their newspapers. They will also come to feel that management, which takes special pains to see that they are kept up to date on the company's progress, is really interested in how they feel about the company. They will thus be more disposed to approve in matters of policy that company officials feel are in need of revision or change.

Stockholder Survey.—Public-relations executives frequently mail questionnaires with the quarterly report about 6 months preceding the publication of the annual report to get the opinion of stockholders on what they would like to have appear in the annual report. Questions are so framed that they consume a limited amount of the repliers' time. Numbered among the questions are usually some that shed light on what stockholders have read and where they get their investment and business information.

Such a survey should indicate clearly the stockholders' preference as to the contents of the annual report and also the means through which they can best be reached and influenced.

Stockholder Issue of the Employee Publication.—George W. Sutton, Jr., recommends that twice a year an issue of a company's employee publication should be got out for the purpose of acquainting the stockholders with the employees and the employees with the stockholders. The news contained in such issues should concern outstanding employee accomplishments, employee activities, personality sketches on outstanding employees, stories on famous people who are among the stockholders of the company, a story on what might be termed a typical stockholder family. A man in moderate circumstances with a small amount of money invested might be featured, preferably a workingman (to illustrate that all stockholders are not economic royalists).

Blueprint for Public Relations

Also, editorial matter might be included to show stockholders and employees why both are entitled to earnings from the company and how the management distributes these earnings fairly.

Letters.—Public-relations officials should not neglect to send letters

1. Welcoming new stockholders (signed by the president).
2. Properly treating complaints.
3. Thanking stockholders for sending in proxies.
4. Requesting reasons why investors sold shares.

Open Houses.—Arrangements for stockholders to visit plants should be made periodically. The greatest benefit to be derived from this suggestion, says Sutton, is the eradication of prejudices which lead stockholders to believe that the majority of workers are radicals and workers to believe that all stockholders are capitalists and economic royalists. The promotion of an understanding between stockholders and employees also tends to make management's job of satisfying both a bit easier. Both factions are made to understand that management must see that each of them gets his fair share of the company earnings.

Customers.—The customer public of a company depends upon the type of service or products a company has to offer. For example, the customer public of an aircraft manufacturing company is most likely to be

Dealers	Companies with branch
Sportsmen	offices
Businessmen	Veterans
Aircargo companies	Industrial firms
Airlines	State and municipal
Private airplane clubs	governments
Flying-school owners	Army and Navy

Blueprint for Minimax Relations

Projects for influencing these publics may be as follows:

Advertising. Besides product advertising, a series of advertisements to inform the public about the company's policies, background, and key personnel; reconversion achievements, research facilities, and sensational new developments should also be exploited. (This budget should be in addition to the regular advertising budget.)

Publicity. Scheduled stories on company events, financial and business activities, management policies, and research facilities.

Publications. The public-relations director may recommend that the following publications be published either monthly or quarterly:

Dealer news. Information regarding advertising and sales-promotion campaigns, helpful hints in dealing with the public, new manufacturing operations, and new performance information.

Commercial publication. Business anecdotes, occasional "plugs" for the airplanes, safety information, *performance stories*. This publication is valuable if distributed to potential purchasers of the company's products, airlines, oil companies, flying schools, sportsmen, businessmen, and others.

Bankers and Others of Financial Interest to the Company.—The winning and maintenance of the good will and respect of these groups are of vital importance to the public-relations director. It is largely through their efforts and recommendations that the stocks and bonds of his company are distributed, new financing is accomplished, and other activities of financial nature are successfully carried out. Reports and information for influencing these groups may be (1) the annual report, (2) financial and business news, and (3) stock surveys and financial reports.

These groups are valuable to the company through

1. Their own investments.

Blueprint for Public Relations

2. Directing the investments of others to company stocks and bonds.

3. Extending credit when needed.

4. Favorable word-of-mouth or written publicity among those with whom they come in contact.

Community.—One of the most effective and dependable ways known of striking a responsive chord in man's breast, public-relations man W. Howard Chase declares, is to say simply and directly, "I need help, boys." He points out that "business usually manages to act so self-sufficient that people conclude, 'Well, that company doesn't need any friends.'"

Illustrating the importance of wise community public relations, he relates the story of a company that was building a new plant in a small Midwestern town of about 21,000 people.

This plant, when completed, would give year-round employment to about 150 men and provide a good market for the produce of thousands of acres of surrounding land. The town had a stake in that plant. Winter was coming on before the concrete could be poured, and labor shortage jeopardized the whole construction. The management cried for help. The big company, the colossus, the kind of company about which its enemies are fond of saying "drains the wealth out of our town, etc." asked for help.

And it came. The doctors, preachers, judges, lawyers, filling-station operators, two funeral-parlor directors, three bankers, the dry-goods-store proprietor, the school superintendent, two pool-hall owners—the town's male population, in fact—went to work in below-freezing weather on 12-hour shifts to pour concrete and to keep fires going around the forms.

Something happened to that town as a result. From a decaying little village, the population came alive as though their eyes had really seen the glory of the marching of the Lord. The interests of the company and the townsfolk had become literally fused into a glowing enthusiasm.

Blueprint for Minimax Relations

The climax came with the opening day. The company invited a governor, the president of the state college, head of the state farm bureau, railroad presidents, and the dignitaries available to inspect the company's facilities. The community gave a dinner in the school gymnasium. Manual-training students had cut foot-high letters from plywood and posted names of the company's products all over the auditorium with lights behind them. Every main-street business had their windows piled high with this company's products. There were literally 1,000 pounds of a well-known flour in the bay window of the funeral parlor, and 10 cases of breakfast food shining from the pool hall. The two banks were piled high with flour.

Ten thousand flags welcomed the company, and when the local manager presented the community with a plaque with the names of those citizens who had poured concrete when a friend in need was a friend indeed the local Baptist preacher could contain himself no longer. He stood up and prayed a mighty prayer of thanksgiving that men could live as brothers and wound up by saying, "In conclusion, God, we thank Thee that Thou hast brought the finest and greatest corporation in the World, the X Company, to us in Prairie City.

That company and others may never reach such a peak in good community relations again, Chase says, but we can help achieve our own peaks by never thinking "These people need me" and always thinking "I need these people." It's possible to be right the first way, but one is never wrong in the second.

In order to familiarize a community with the company, its people, and its products, the following should be publicized:

Company background (stress connection with the growth of the community):

- | | | |
|----------------------------|---|---|
| 1. Beginnings. | } | Schedule according
to important
company dates |
| 2. Founders. | | |
| 3. Growth and development. | | |

Blueprint for Public Relations

Personnel:

1. Executives—the fewer the better. (In this connection it is a good idea to build up one or two men in the company to publicize in order that they may always be identified with the company.)
2. Prominent community citizens who were or are members of its personnel or are important stockholders.
3. Executive accomplishments and advancement.
4. Good employee relations and employee benefits.
5. Attitude toward veterans.
6. Future plans and prospects and how they will affect the community.

Physical facilities:

1. Plant histories strongly featuring the human element. In this connection, a good picture layout on past and/or present production activities is acceptable to many weekly and daily newspapers.
2. Weekly payroll, number of people employed, the company's effect on the community as a whole because of these factors, circulation of capital that sustains many of the smaller industries and shops in the community.
3. Research and development—what is being done to expand the company's postwar products it has developed and is developing; how these things will affect the community; research personnel, engineers, and so on.

Advertising:

1. Most of the subjects used in publicity and cooperation with community projects should be featured in community advertising. Care should be taken by the public-relations director to determine whether

Blueprint for Minimax Relations

publicity should precede advertising, or vice versa, or timed to break simultaneously.

2. If possible, the company should run advertisements requesting veterans who have not worked for the company to consider its company when seeking employment with opportunity.
3. Occasional advertisements complimenting the community officials on an outstanding job done in community interests.

Cooperation with community projects:

1. Active participation by executives in local organizations, their functions, community chest, drives, etc.
2. Establishment of speakers' bureau composed of company executives who could be available for appearances at local functions, schools, clubs, forums, etc.
3. Holding open house once a year to afford residents an opportunity to see the plant in operation.
4. Conducting monthly plant tours (limited in number) for students selected from local high schools and colleges. If possible, offer to cooperate as much as you can with all community educational projects. Try to establish practical experience courses for local students in connection with educational officials.
5. Preparing a booklet on the community, with colorful historical background, prominent citizens past and present, points of interest, major industries, eating places and how to reach them, for distribution at rail and bus terminals, hotels, etc.

Direct mail:

1. Letters from executive front men to community-opinion molders on subjects of vital interest to community (government officials, lawyers, ministers, educators).

Blueprint for Public Relations

Suppliers.—The people from whom materials and equipment are bought are very often almost entirely overlooked as an important outlet for many of the company's products. They must definitely be considered as a group that can be of great benefit to the company in many ways. The good will of suppliers can be won mainly through contacts with company personnel in the purchasing, receiving, and operating departments.

A book on standard purchasing procedure should be prepared in collaboration with the director of purchasing. The book should urge members of this department to be courteous and respectful and in all ways do their utmost to uphold the company's reputation for courtesy, integrity, and service. In addition, the book should contain helpful suggestions with regard to the everyday treatment of salesmen and the reasons for such treatment.

If it is not practical to print a book on standard purchasing procedure, mimeographed copies of instructions may be sent to all purchasing-department members and members of the receiving, shipping, and operating departments for their use in dealing with deliverymen, repairmen, and other representatives of supplying agencies.

Frequently the public-relations guide book includes these hints and suggestions. In this case, only in very large organizations is another booklet necessary.

Courteous Reception Important.—Many large organizations go out of their way to make the salesman comfortable and put him at his ease. The receptionist can be very helpful in this phase of supplier relations, inasmuch as the process of building good will with salesmen begins in the outer offices and she has the first contact in making them feel at home. The receptionist alert to her opportunity will always have a smile for the salesman while telling him when the person he wishes to see will be available and then will

Blueprint for Minimax Relations

offer him a new magazine to read while he is waiting or extend other courtesies.

A small but effective mark of appreciation is a letter from the general purchasing agent, for example, commending suppliers on the manner in which they served the company during reconversion, complimenting them on the manner in which they have serviced the company's needs, and requesting that this expression of gratitude be passed along to all members of the suppliers' firms.

Public-relations directors must keep in mind that suppliers can do much to spread the good name of the company. If properly treated and informed of steps that have been made to ensure their proper treatment, they cannot help being purveyors of good will for the company and being numbered among its friends.

General Public.—The general public includes the members of the company's publics with which it comes into direct contact, such as customers, employees, stockholders, and the like, and those members of the public with which it has no direct association.

This public is influenced mainly by the following:

Advertising. Product and institutional advertising play a major part in formulating the opinion of this public with regard to the company.

Publicity. This tool, properly backed by advertising, or vice versa, is also a powerful means of influencing the general public. The many outlets of advertising and publicity can be made to play a "symphony of good notes" for the company; but, as is true in the rendition of a musical piece, instruments must be handled by experts to produce the desired results. The notes of the company's symphony are composed of the many things it does to influence the members of its specific publics.

Personal contact. As mentioned elsewhere in this section, personal contacts can produce much word-of-mouth

Blueprint for Public Relations

publicity, which, nourished by good internal activities, can help to win the good will of a company's specific publics.

The following can be garnered from earning the good will of the general public:

1. Sale of more of the company's products.
2. Spreading of the company's good name.
3. Public support of the company should it become involved in an issue of major public interest.

The public-relations director or counselor must bear in mind that people may like his company's products, approve of its prices and even be convinced that the industry is doing a fine production job but may be skeptical or gravely concerned about *how* the job is being done. They want assurance that it is being done without monopolistic or anti-social implications.

For example, the General Foods Corporation was faced with a highly involved and complex public-relations problem when it was charged by the government in 1945 with being the major interest in cornering the rye market.

The complaint was filed by the War Foods Administration after General Foods had acted to safeguard its interests and had bought rye futures on the Chicago Board of Trade market. The company's purchase of rye was in anticipation of a world-wide shortage of wheat and corn, which had been predicted, and it was merely trying to offset the threatened shortage of its grain supply.

Sensational publicity developed. The case was played up and the corporation flayed by numerous columnists, commentators, newspapers, and pressure groups who saw an opportunity to blast General Foods.

Surprised but not stunned, W. Howard Chase, General Foods' brilliant director of public relations, lost no time in meeting the challenge. His first concern was the situation within. He conducted a hurried but reliable survey to determine three important facts:

Blueprint for Minimax Relations

1. Whether or not the employees had a true and clear picture of what the company had done and why.
2. What the attitude of the employees was toward the company in the light of information gained from any source.
3. Suggestions or recommendations for the company to follow.

Immediately following the "family" survey a frank, down-to-earth letter was prepared over the signature of Clarence Francis, chairman of the board, for employees, stockholders, newspapers, and radio.

The letter, an outstanding example of how public-relations principles are applied, presented the salient facts of the case directly but simply and then gave straightforward answers to the questions without any attempt to hedge or evade issues. Some of the questions and answers follow:

Q. Was General Foods in the rye market?

A. Yes, from Dec. 1, 1942, to Apr. 23, 1945.

Q. Why?

A. We bought rye, which was cheap, as a means of guarding against possible reduction of profit in the manufacture and sale of wheat and corn products. . . . To protect jobholders and stockholders we attempted to offset anticipated losses. . . . We were in the position of one who tried to make up on apples what he thought he would lose on bananas. . . . Our maximum holdings of 9,250,000 bushels of rye were not excessive in the event disastrous corn and wheat shortages had occurred, in view of the fact that our annual manufacturing requirements of wheat and corn, and their products, amount to approximately 16,000,000 bushels.

Q. Did we make a lot of money on the operation as has been implied?

A. No. We didn't make any money. After paying the storage and handling charges, we even lost some.

Q. Did we corner the market?

A. No. It has been charged that in May, 1944, the alleged corner involved 89 per cent of a total volume which has been . . . referred to as "deliverable supply." . . . At the top of our holdings

Blueprint for Public Relations

in May, 1944, we held 9,250,000 bushels. Rye statistics published by the War Food Administration as of June 1, 1944, reported 21,000,000 bushels in commercial storage, and more than 10,000,000 bushels at interior mills and on the farms. These figures add up to more than 31,000,000 bushels. Our top holdings were approximately 29 per cent of this total. . . .

Q. Is General Foods in the rye market now?

A. No. We sold our last bushel of rye on Apr. 23, 1945. Since we've had no rye for 3 months, any statements about our dealings in rye since that time are obviously incorrect.

Q. Well, how does the General Foods management feel about its rye transactions?

A. We now know, of course, that the possible shortages in other grains fortunately did not develop; we now know that research into new commercial uses for rye has proved unfruitful; we realized no profit. Realizing that hindsight is better than foresight, we must answer that our transactions seemed wise at the time.

Without referring to rumors that the company was the victim of strategy planned by other powerful interests or that it was a case of government using the big stick on big business, General Foods filed a formal denial of the charges, satisfied with its position so far as the court of public opinion went. Even if the company were to be found guilty, which many observers held unlikely, the penalty would be prohibition from trading on the Chicago Board of Trade. With such a sound public-relations position and public opinion favorable, General Foods under these circumstances would be unlikely to suffer any serious consequences.

Negative vs. Positive Public Relations.—One of the nation's big steel-manufacturing companies reveals that its public-relations and advertising policies through the years have ranked among the most conservative in the industry. This may be good as far as it goes, both in the present and in any future planning of commercial activities. The policy is based on the premise that, all other things being equal,

Blueprint for Minimax Relations

the completely unknown person has a better chance in a new community than the person who has a bad reputation. Particularly does this analogy hold during reconversion, when industry is expanding under peacetime conditions, but is facing the ever-present tax, labor, unemployment, and other unfavorable public-relations problems. However, it is likewise true that, all other things being equal, the unknown person may be seriously, if temporarily, handicapped when forced into competition with either a newcomer whose good reputation has preceded him or a resident with many friends.

This particular company has done everything within its power to keep a clean slate in general public opinion. It has had the conservative type of public relations, encompassing most phases of employee-relations activities, a considerable portion of the community-relations program, and even a large part of press-relations work; and it is generally conceded that it has maintained this type of public relations well. Neither by omission nor by commission has it committed a serious blunder for this field that will rise to confound the company in the foreseeable future.

On the active side of public relations, encompassing advertising, publicity, and other services within the scope of public relations, the company has moved with caution. In brief, it has been the policy of the management to keep the house in order before worrying about landscaping the surrounding grounds. From one point of view this is sound management and sound public relations.

The result of this policy has been that, although the company is large, the public thinks of it indifferently. Relatively few people know of its fine record. This fact should be of concern only to the degree that it might prove a handicap to the company in present or future operations. This strikes to the very heart of corporate planning. No intelli-

Blueprint for Public Relations

gent public-relations course can be charted until after informed consideration has been given to foreseeable conditions and ultimate goals.

Policies.—The basic problem in public relations is to see that the publics which are related to your client's operations are your allies and not your enemies and that together they constitute groups which are stronger and better teammates than the groups attached to the interests of your client's competitor.

Although there are no hard and fast rules for establishing policies that will prove to be good in respect to public relations, there are some reliable yardsticks that may be used with reasonable accuracy to evaluate the effectiveness of policies under which a company operates. On the other hand, certain principles have been evolved by the profession that may be used as a pattern to formulate new policies.

Because public relations deals largely with intangibles, public opinion and the ever-changing social attitudes of every segment of our American people, there can be no standard formula or specification for drafting a model operating policy. New inventions, new methods of production and distribution, and new psychological factors constitute new problems to management almost daily. What may be a problem to one company will not concern the company across the street. Even within an organization the policy that solved a labor-relations problem 6 months ago may prove wholly ineffective in meeting a similar situation today.

Therefore, in taking a realistic approach to the problem, the best policies apparently are those that build strong allies for a company from day to day.

The public-relations executive must keep in mind that this depends largely upon his ability first to promote public-relations consciousness throughout the organization.

In this connection, Paul Garrett makes this observation:

Blueprint for Minimax Relations

Any policy bearing on the public-relations aspects of management is threaded through everything the company does, just as any policy bearing on its engineering, its distribution, or its finances runs through all phases of the organization.

More and more we in this field must come to measure success by what we can do in helping behind the scene to make things come out right. Good strategy that works out naturally in accomplishing a result is better any time than a good piece of publicity.

One of the best examples of how policies are formulated and then properly applied is the excellent public-relations job being done currently by the Dallas *Morning News*, the first newspaper in the Southwest to establish a complete public-relations department. It is now urging other newspapers to adopt similar public-relations programs.

When the department was established, Ted Barrett, a public-relations-minded city editor for 20 years, was placed in charge of the work. He is a friendly, keen, and thoroughly practical newspaperman. He picked one of the brightest reporters on the staff, a former war correspondent, as his assistant.

Barrett points out that the public-relations problem has been approached, not only with the newspaper's welfare and advancement in mind, but with the purpose of cooperating with all other newspapers for the interpretation of the free press to the public. In this respect, the *News* is doing an all-out crusading job for public relations in the newspaper industry.

Like most newspapermen (and many laymen), Barrett is particularly conscious of the vital necessity for the preservation of the freedom of expression as guaranteed by the First Amendment to the Constitution.

"This is all very good and true, but it has no bearing on public relations or policy," you may say.

Let us see.

Blueprint for Public Relations

First we shall list some of the facts mentioned by Ted Barrett.

1. Concern has been expressed that abridgment of such freedom is possible without a constitutional amendment.
2. Special taxation, restrictive legislation, or, for instance, the control of newsprint by the government could restrict the freedom of speech and of the press as effectively as constitutional amendment.
3. It is felt that imposition of the will of a minority upon the majority would be impossible with a public informed as to the functions and operations of the free press of America.
4. For thorough, rapid, and accurate information, supplemented by comment and interpretation, there is no service in the world which can compare with the American newspaper.
5. There is probably less knowledge of the proper functions and purposes of the newspaper than of any other major industry.
6. Owners and publishers seem only recently to have waked up to the fact that the press as a whole is suffering from that human tendency on the part of the public to distrust that which they do not understand.
7. The average subscriber's idea of how the paper should be run differs widely from those of an editor.

Barrett speaks from experience when he says, of item 7, "Any person who has ever occupied that hot spot in a newspaper office known as the city desk has found that out quickly." When there is such a difference of opinion—and there is likely to be, many times a day—this constitutes a problem in policy and public relations. As Barrett says, "The editor or reporter will, depending upon his public-relations attitude, conduct a quick, short course on journalism or leave the subscriber in a mood to damn all newspapers, particularly the one which was so obstinate as to refuse to print or leave out certain material in question."

It is impossible to prevent many of these disagreements. However, Barrett has found that an active and practical

Blueprint for Minimax Relations

public-relations policy does much to counteract the accumulation of ill feeling.

In too many instances, Barrett says, the public-relations phase of publishing is permitted to remain dormant; this may be because the business of conducting newspapers involves highly complicated operations. He says that public relations, though eloquently defined and extolled by leading practitioners, remain sterile and ineffective unless alive and producing results.

For instance, he points out that there are some who would reduce the whole solution to the statement that good business is good public relations, or that good business relations boil down to good morals and good manners, or that the problem is just a matter of the application of the golden rule.

Without intending to make the above statements of oversimplification seem absurd, Barrett adds that this viewpoint may be expressed another way, by saying, "If the publishers would just lay off raiding their neighbor's hen roost and refrain from burping at the banquets, everything would be all right."

But is this going to keep the housewife from wanting to wreck the newspaper plant when the carrier boy's bicycle leaves a rut across her lawn?

Being a very practical and farseeing public-relations executive, Barrett says that the *News* is all for the golden rule, good manners, and good morals, but it tries to teach these things as good sportsmanship to 500 carrier boys by an all-year sports and recreation program and helps them to publish their own semimonthly newspaper packed full of their own names and with just a few plugs on efficiency, courtesy, and good business methods.

Even though all the members of a newspaper staff may be good "golden rulers," Barrett believes it takes more than this to convince many of the readers that they are also

Blueprint for Public Relations

likable, friendly human beings who know what they are talking about without too much egotism.

With a public-relations policy evolved, the *News* instituted a full public-relations program along sound practical lines. Here are a few of the steps taken:

A three times a week "newscast" was inaugurated, into which the names of the editors and reporters were woven and on which many of them were interviewed on their special subjects. This program was followed immediately by a radio forum on which two members of the *News* staff debated headline topics with two outside experts. A sort of speakers' bureau was set up to encourage and assist all members of the staff to take advantage of every invitation for a public address. These talks offer a most effective opportunity for taking the public into partnership to solve the problems of making an acceptable newspaper.

One of the most effective means of acquainting the public with the complex problems of making a newspaper is a 20-minute sound and color motion picture, which is entitled "Textbook of Democracy," a reference to the free press of America. This film brings in the quotation of Thomas Jefferson in which he said if he were forced to choose between a government and no newspapers or newspapers and no government, he would unhesitatingly choose the latter and emphasizes the fact that the American form of government could not exist without a free press. Five copies of the film are in constant circulation for showings.

School officials have welcomed 10,000 copies of a supplementary text on the Dallas city and county government which were furnished by the newspaper. This is in line with efforts not only to give full recognition to the public service of others but to actually perform such services wherever opportunity arises.

Special tours through the plant and lectures on various phases of the newspaper business are provided journalism students and others and every assistance is offered the teachers of journalism to promote a sound understanding of the industry.

Window displays have been welcomed by the local merchants, showing the complete process of an advertisement and of a news

Blueprint for Minimax Relations

story from the raw copy to the newspaper page, helping to dispel a mystery.

Numerous ministers welcomed material appropriate for pulpit comment during National Newspaper Week. This material included quotations from distinguished persons on why publication of crime news is wholesome, the power of the press for good and evil, and the extent to which the newspaper reflects the attitudes of the people. More intelligent cooperation between the newspaper and the clergymen was brought about through the presentation to every pastor in the city of a book on public relations for churches.

Personal participation in all worthy movements and campaigns is tending to convince large numbers that the individuals employed by the paper are good citizens and good neighbors.

In formulating the operating policy of a company, Ted Barrett says that although the necessity for courtesy on the part of all employees is too obvious to require reminders some executives do not realize that a 30-second delay in answering a telephone can cause more irritation than a 10-minute wait in person. A gruff voice can be offset by a friendly countenance and sympathetic attitude, but only its gruffness is carried along the wire. That interesting little device known as a mirrorphone, which is loaned free by the telephone company, can humorously convince one that it takes more than good manners, as commonly understood, to convey a sympathetic attitude on the phone.

Most people are prone to believe that government and business problems are usually the result of a battle between minority groups. Anyone who catalogues employees as one of these groups should be interested in the research conducted by Macfadden Publications, Inc., which illustrates the importance of this powerful public as it affects a company's public-relations policies.

Everett R. Smith, director of research, Macfadden Publications, Inc., and an authority on the subject, said recently

Blueprint for Public Relations

that more and more employers are making the surprising discovery that employees are people:

For some time sales and advertising executives have realized that they are customers. But it is only recently that an important number of top business executives have begun to realize that employees and their families vote and that their attitudes (as affected by their opinions of the company by which they are employed) are definitely reflected in the attitudes, toward business and industry, of Congress and other executives and officials in Washington.

He pointed out that in the earlier days of our republic the majority of those whose voice was public opinion were self-employed. The panegyrics which have been written of the development of the machine age have dwelt all too little upon the changing social structure which has accompanied that development. They have overlooked the fact that people are human beings and not machines. And, it is to be regretted, he said, that so many employers have not yet discovered that fact.

Smith said that, when we eliminate the company heads, the owners or proprietors of their own business, the professional men, the farmers, and all others who are self-employed, we find that at least three-quarters of the families in the United States are employee families, with the head and perhaps other members employed by someone else.

"The conditions under which we shall be permitted to do business and whether we shall be permitted to have private enterprise at all in the future will be determined by these employees," he declared. It will be determined by the actual votes of the employees and by what our representatives in Congress think these employees will vote for, because most representatives know that it is the votes of the employees which elect them—not the votes of management.

Turning to the survey side of public relations, Smith said

Blueprint for Minimax Relations

that there is no question that the combined opinions of employees can and very likely will determine the conditions under which we shall operate in the period ahead. "Upon what ideas are those opinions conditioned?" he asked.

During these recent years, he explained, it has been one of our major functions to find out what the workers are thinking.

After all, they are the great majority of the buyers of our magazines. From them come about half of our total revenue. The other half comes from advertisers who will advertise in our magazine only if they feel that the workers are a worth-while market. So we must know everything there is to know about them and what they are thinking. We learn this through several major methods.

One of these, he said, is the Wage Earner Forum, which was established by Macfadden Publications, Inc., about 2 years ago. This forum embraces approximately 1,600 wage-earner families. Individual sets of answers to questions were requested of the husband and of the wife. From these questionnaires, he said Macfadden Publications, Inc., learned both directly and indirectly a good deal about the opinions of employees on many matters of concern to business.

Perhaps more important have been the personal visits which have been made by members of our staff in the homes of wage earners in all parts of the country. These are not selected homes but random calls. They are not selected because they are readers of our magazines, although many of them turn out to be. They are selected because they are wage earners or workers. They are the people who, as the Lynds put it, work with their hands as contrasted with those of us who work with our tongues. These interviews are not questionnaire calls. We have no questionnaires. We are not at all interested in what they may think on certain points that are in *our* minds. What we find out are the things that are stirring in *their* minds. Such visits develop into discussions lasting for one or two hours and longer. The workers and their wives feel that they can

Blueprint for Public Relations

talk freely with us and they certainly do. I could, if time permitted, tell you instances to demonstrate this.

We also carry on and have carried on for several years what we call our Editorial Reader Research. Our editors must be informed, obviously, of the reaction of readers to the material published in our magazines. On this point it is not sufficient to know what is read and how much. We are not at all interested in the bare statement that a certain story or article was liked or was not liked. We have to know the reactions of the reader to that article or story. It is also extremely important to our editors to know the general interests, opinions, desires and hopes of the reader families, who are predominantly the workers. The editors must be prepared to continue doing as they have in the past—to edit their magazines slightly but not too far above the present interests and status of the readers, so as to give them inspiration as well as entertainment. This work we handle through our own staffs throughout the country under the supervision of my immediate assistant. From the interviews with these people, which are made month after month and year after year, we learn much about the attitudes of the workers. We have to and we do.

Smith pointed out that the opinions of workers about industry and management prior to the end of the war usually ran along these lines:

“All of the companies have been making so much money during the war period that they do not care whether they continue in business after the war or not.”

“The companies and banks are so full of money that they do not care if they have to shut up shop for a while during which period they can club the employees into submission.”

“Industry and capital have been making profits of \$2 and \$3 for every dollar paid out in wages.”

“Management will never tell the employees anything until after it has happened, if then.”

“Management’s sole interest is in getting the services of the employees at the lowest possible rate. To that end it

Blueprint for Minimax Relations

is constantly hiring and firing, downgrading jobs and other things of that sort."

"The item 'Wages and Salaries' given by many companies in reports of the distribution of their income is a phony. Most of it is salaries which go to the fat boys in the front office and their pals."

"Management is doing nothing to plan for postwar. It is not interested."

"Management has been having it pretty easy with the no-strike pledge. After the war it will be the turn for the unions to crack down."

Summing up in a few words, Smith said that the workers generally feel that management has no interest in them and no understanding of them and their problems. "They feel that management is purely selfish and considers the workers only tools to be used at the lowest possible price and then discarded whenever it suits the purposes of management to do so.

Whether these opinions on the part of the workers are correct or not is of no importance whatever, he declared.

If they had our understanding they would be in our jobs. The important point is that such opinions are widespread among the workers in the country from coast to coast and from north to south. They may be wrong in their opinions, but it enough of them think that way then it becomes a fact which must be faced.

Smith called attention to a new book of Bill Mauldin's cartoons.

His characters do not look like our soldiers. Then why are his cartoons so popular? Simply because they look [the way] the G.I. feels. In other words, they are real. They are not the soldier as he is, but as he thinks he is. That is their power.

The important thing is not what are the facts but what people think are the facts.

They lack confidence in management and industry. Shortly be-

Blueprint for Public Relations

fore the end of the war we asked our Wage Earner Forum members who they thought was planning for jobs after the war; 52 per cent said government and only 10 per cent said that business is doing it. Again when we asked them who they thought could do most to keep up employment and jobs, two-thirds said government and one-third said business.

Smith said that the workers freely expressed such opinions as those already mentioned and frequently added "Perhaps I am wrong. If I am it is because no one has ever told me any different."

Where does that idea come from? Just read your union papers and you'll find the answer. That's where a lot of it comes from.

They say, "All we get is one side of the picture. If there is another side, why don't the companies tell us so we can form our own judgments?" They go on to say that "The two political parties both present their arguments. All we get is what the unions say and what the pressure groups, the government people say. Hasn't business any story or any side of their own? We wouldn't think so. They don't tell us about it."

Smith then listed a few of the things the workers would like to know.

1. Are they [the workers] getting a fair share of the product (profit) of their labors?
2. What is the truth about profits?
3. What information can they have about profits and dividends?
4. What is the actual total of wages, not of "wages and salaries"?
5. What about other costs that go into production?
6. What is the truth about the withholding tax, and does the company get any of it?
7. Does the company pay anything toward social security, and, if so, how much?
8. How much of what the workers pay for social security "sticks to" the company or the fingers of the executives? [Authors' quotation marks.]

Blueprint for Minimax Relations

9. What information can they [the workers] have about the company's operations so they will feel that they know where the business is going?

10. What information can they [the workers] have about future plans?

11. With increased production per man-hour, such as developed by new methods and new machinery, what is the prospect of jobs in the future?

12. Will there be fewer men employed?

13. What is the situation in that regard in their [the workers'] own company?

14. Are the companies going to hire women in place of men?

Some business executives will say that these are not important things. However, Smith said

They are important to the workers because they feel that without that information they cannot have confidence in their company or business generally.

They realize and frequently tell us that they know that much of the information they receive comes from propaganda and pressure groups and yet again they say, "Why doesn't management tell us their side?"

. . . These employees are just the same kind of folks that you and I are. They do not have our educational or social background, or our training in management. However, we must not forget that an increasingly large percentage of them now have had high-school education and even some college. They are soundly intelligent, but they have to base their conclusions upon such information as is available to them. They, themselves, realize that too much of the information they are getting is one-sided.

What do they want?

For one thing they want good pay. In that I don't think they are any different from you and me.

They also want to deliver a good day's work for that pay.

[They want to feel] that they are a part of something constructive—that they are a part of the company by which they are employed and that their part is recognized.

Blueprint for Public Relations

When you set up these opinions and desires against the fact that we are talking about some three-quarters of the families in the United States, it is easy to see that there is a big job to be done to influence the opinions of these families, to give them true information and give it to them in such a way that they will believe it and accept it. It is no easy job to influence this 28,000,000 or 30,000,000 families.

But, like charity, it begins at home.

What do your employees really think of your company? The opinions of the workers toward industry and management in business are based upon what they feel toward their own company, and what their neighbors and friends feel toward the companies for which they work.

Do your employees, any of them, feel like the young man who worked in one of the shipyards on the Pacific coast? He was called for service in the armed forces. As he was leaving on his last day he hunted up the superintendent of the shipyard, told him that he was going into the service the next day and then said, "I don't mind being drafted, but I hate to fight for guys like you." He and his pals had a real respect for the president of that company but their contact was with the second- and third-string men, that superintendent and others. That was the basis for their opinion of business and industry.

Smith said that management cannot depend upon people in their companies who do not know, or are constitutionally unable to find out what workers think.

Above all we cannot depend on those who feel that it is to their personal and selfish interest to mislead us.

You can't mind read the ranks from mahogany desks. You can't find out what they think from last year's textbook. You can't afford to guess. You must do it the way I do, by talking with them. But you must get their confidence. The only way you can get their confidence is by being sincere, straight, honest with them. If you do that you will, as I have done, find that we can learn an awful lot from them and that they are mighty fine folks whose opinions we should value entirely aside from the fact that their opinions

Blueprint for Minimax Relations

will determine our future. We must learn to talk with them in their own language and from the point of view of their interest.

In his opinion, Smith said, management spends too much time talking only to members of management. "The publicity and propaganda which appears in the newspapers goes right over the head of the worker because there is no reason why it should interest them." He based his opinion on the fact that management prefers to use words which have a great deal to do with the lack of understanding and the misunderstanding between workers and management.

To management these words are beautiful and sacred. Like many sacred words management itself often does not really know what they mean. They are handy; it is much easier to use those words than to think. Too often management has no concept whatever of the meaning and significance of those words *in the minds of the workers*.

Smith declared that until management stops using these words they will find themselves unable to reach an understanding with the workers. Instead, they will find increasing antagonism and resistance on the part of the workers. For these are the words which management uses instead of ideas and instead of giving information to the workers. If the workers had the same concept of these words, he said, they would be sitting on management's side of the desk.

From talks in their homes with thousands of workers throughout the country we have found this misunderstanding and resentment of certain words and phrases cropping up again and again and again. They are often the *pet* words of management, too. In the case of many of them management does not see why they should be misunderstood.

The reason he gave for this was that the words have never been explained in terms of the understanding and the interests of the workers.

Blueprint for Public Relations

On the other hand some whose interest it is to oppose and fight management have most skillfully and capably accentuated the latent naughty meanings of those words.

Smith gave examples in the following discussion:

Free enterprise—how management and industry does love to use . . . “free enterprise.” And many times we regret to say in using it they mean just those things to which the workers object. But even in the hands of management who have a sincere belief in free enterprise as applied not only to themselves but to all of us, those words are dangerous. In the minds of the workers in general they mean freedom for management—not freedom for workers. As one worker put it and he expressed the thoughts of thousands of other workers, “I know what the big boys mean by ‘free enterprise.’ They mean freedom to exploit the workers.”

Profit—that is a good sound word. The small storekeeper, the garageman, everyone who is in business feels that they are in business for a profit. The profit to the storekeeper or the garageman is his income—his wages, his living from his enterprise. That’s not profit. It’s just a return for his services and his enterprise in carrying on a business. But it is in connection with corporations that “profits” is a naughty word to the workers. They read in their union papers and elsewhere of profits in the millions for the great corporations—sometimes in the hundreds of millions. As they understand it, that is money produced in the sweat of their brows which is turned over to a lot of people who have done nothing to earn it—the stockholders. But wait a minute, there are two kinds of wages which have to be paid out by every corporation. The one which must be paid before anything else is the wages to the workers. The other which comes afterward is the wages for the money which was borrowed to supply the factory building, the machinery, the material and all of the rest which made it possible for the worker to have a job. Sometimes for years that invested money received no wages. In a great proportion of cases the wages it received are less than the wages received by the bank for the money loaned on a mortgage to build or buy a house. Only after the invested money has received fair and reasonable wages do profits accrue.

Blueprint for Minimax Relations

Dividends—that is the earnings of the sweat of labor which are paid out to the money boys who do nothing to earn them. See above regarding profits.

Reserves—reserves are some loose money which is kept in a safe in the president's office. When he and some of the vice-presidents or members of the board of directors want to go out for a nice evening together he opens the safe and helps himself. Silly, isn't it? But nobody has explained it otherwise in the case of most of the workers. The worker has an automobile which is wearing out. He knows he is going to have to get a new one; so from time to time as he can he puts aside some money toward that new automobile. That is reserves for investment in machinery and equipment. How simple to explain that to him and use an explanation rather than a naughty word.

Capital—capital sits in an upholstered chair in the lounge in the club, resting his weighty paunch upon his knees. But wait a minute—that isn't what capital looks like. Capital is what the worker sees when he looks in the mirror. Part of it is the money he deposits in the bank or pays to the insurance company for the protection of his family. Other of it is money which folks like himself have saved for which they have deprived themselves of luxuries. Capital is those savings and accumulations which have given the worker a job. How many companies have ever taken the trouble to explain how much of an investment it took for different types of jobs in the plant? That's capital.

Cost plus—that is a naughty word which is gradually going to pass out of the picture. But it has done a lot of damage in its time during the past two or three years. "Man-power shortage," say the workers, "there is no man-power shortage, if the men were used efficiently. The companies are wasting men and materials because they are on cost plus. The more money they waste the more profit they make." Maybe that is wrong, but who has ever taken the trouble to explain differently?

Those are just a few of the more obvious naughty words—the words which are used most frequently by management and industry and which aggravate and pile up misunderstanding. The reason they aggravate and pile up misunderstanding is because so many men find it easier to use stereotyped words than to think. Again

Blueprint for Public Relations

and again the workers say, "Maybe I am wrong, but if I am it's because nobody ever told me any different."

One of the very naughty symbols to the workers is N.A.M. That is regrettable; . . . there are many fine people in the National Association of Manufacturers who are doing an enlightened job. However, they are handicapped by the past history of some people in the N.A.M. and by the fact that N.A.M. has been made a naughty word by some other groups. Since that is the case that too should be faced and something done about it, but nothing can be done about it in the methods of the past. It can be done only by information and explanation to the workers in terms of the workers' interests and in terms which they can understand. It must be done in methods and terms which appeal to them. It cannot be done by continuing to talk to one another.

Worth-while "don'ts" suggested by Smith were these:

1. Don't underestimate the importance of what the workers in your plant think about your company and its management.
2. Don't assume that conditions are all right in your plant just as long as there are no strikes or riots.
3. Don't expect some executive to mind read the workers from behind his mahogany desk.
4. Don't attack the motives of the other fellow. In the first place while he may be completely wrong his motives at the same time may be completely right.
5. Do not devote all your effort to proving that the other fellow is wrong.
6. Do not talk about classes—there are no classes in this country—no working class, no laboring class.
7. Don't assume that their [the workers'] views toward money and capital are like yours.
8. Don't assume that the men have the same understanding of finance, economics and other problems which you have.

Pointing out that one rotten apple can spoil a barrel, Smith said he knew of communities in this country where most of the companies of importance are doing a pretty good job of worker relations, or public relations with em-

Blueprint for Minimax Relations

ployees; and yet the attitude of the workers in that city is generally against industry as a whole, because they judge it by two companies whose attitude toward the workers is still that of the long-dead past.

So if we are to handle this big and tremendously important job of public relations for the workers, we have to approach it in three areas.

The first and most important he listed as the internal organization or the company itself.

The first job of the public-relations executive is to see that his own house is in order. The nation, the state, the community are made up of individuals, and those are the individuals who work for his company or mine.

The second he gave as the community area.

There are community attitudes and interests as well as plant attitudes and interests. People do not associate alone with their fellow employees of a given company, nor do their families associate only with the families of others who work in the same plant. Interacting influences within the individual community or city are apt to be very definite and strong. It is, therefore, important to consider this second or community area of activity.

The third, he said, was the general or national area.

But in relation to them all there is one fundamental. If we are to get favorable public opinion, have favorable public relations on the part of this great bulk of the American people, we must understand them. If we do not understand them how can we expect them to understand us? We must know how to talk in their language. Did you ever talk to some of the workers in the language of your press releases? Try it some time, so Ziegler can understand.

If we do not sympathize with them [the workers] and talk to them in terms of their interests, how can we expect them to be concerned with our interests? How can we expect them to understand that progress and higher standards of living come from joint understanding and common interests?

Blueprint for Public Relations

Smith declared that this constituted the big job ahead on which all too little is being done, and with too little understanding.

Entirely aside from over-all policy decisions concerning the scope of a company's public-relations program, it should be pointed out to major executives of all conservative corporations that many opportunities for better public relations within the budget and framework may be missed. Apathy in the name of conservatism is still apathy. An acute awareness of public-relations values on the part of operational executives becomes increasingly important as commerce and industry switch back to a competitive status.

Typical of many business and industrial concerns that realized the need for building strong, sound public relations following the end of the war, the Title Insurance and Trust Company of Los Angeles announced a new long-range public-relations program geared to peacetime activity.

This program, prepared and developed after extensive surveys and analyses of employee, customer, stockholder, community, and general public opinion, is coordinated with a large-scale publicity and advertising campaign, which is carried on through newspapers, magazines, outdoor advertising, and the radio.

Directly under the public-relations department, the company inaugurated a new house publication for employees, stockholders, and retired personnel. In addition to general public-relations work, the department arranges for motion pictures for employees and other groups and conducts opinion surveys, all of which is designed to build up internal and external good will for the organization. This illustrates the growing trend of business executives to look toward public relations as a means of strengthening their postwar position.

Suppose we consider this elementary problem: The public-relations counsel has ascertained that an adverse or un-

Blueprint for Minimax Relations

favorable view of his sponsor's price policy exists. What does he do to justify the policy to the public?

Naturally, his first step is to analyze the problem carefully. Is there a quality of service, an extra quality, or a special added service that the sponsor offers at no added cost but that the public is unaware of? Can this fact be publicized? If so, how? Can the firm's price policy be explained so that it will be generally understood and accepted? Is the management taking the desires of the public into consideration in its policy? Does the counsel himself know the number of people it is important to reach by this new approach, and where he can reach them? Does he know which angles of his new idea will bring forth the most favorable response?

In attempting to remedy the situation, the public-relations counsel first must answer the pertinent questions. His next step is to select the proper tools for the job that lies ahead.

When he is satisfied that his campaign is ready, he should put the facts into factual, readable, and logical form and present his program to his fellow executives. When the plan is approved, he goes to work.

Publicity Problems in the Light of Public Relations.—Assume that H. R. Robinson of a government agency toured a certain factory before the fall of Germany and gave the company officials a statement for the press which said, "I am tremendously impressed by this plant. The management of this company has speeded up all operations to such an extent that the plant is 3 months ahead of schedule in production of M-35 tanks. It has reduced manufacturing costs by 40 per cent so that it has been able to save the government \$4,000,000 during the past 6 months. This outstanding record has been achieved while other companies have fallen behind schedule in producing the same type of tanks."

Blueprint for Public Relations

To the layman, this would have sounded like a windfall for the public-relations department. Complimentary things were said about this company, which furnished the material for good public relations. But did they?

For employees the praise meant a possible letdown, because it told of being far ahead of schedule. On the same count, the statement would spell trouble in the procurement of materials, scarce at that time.

If the company released the statement, it would subject itself to Army criticism for the reason that the M-35 tanks were still a military secret. The Army would also be unhappy about the percentage and dollar figures quoted, since they would constitute a production index.

The saving of millions would make good reading for the public, but 50,000 stockholders musing over a 75-cent dividend might take exception.

The statement that this particular company had forged ahead in production while other plants had fallen behind would create a few industrial enemies in the wrong places, as well as bring down the wrath of government agencies that would rather this be unsaid.

This left, from Robinson's complimentary statement, the casual revelation that he was "tremendously impressed" by the company's operations. Since this was not important enough for the wire services, the public-relations man reluctantly consigned the statement to the wastebasket, for Robinson was an outspoken Democrat and both the local papers were run by Republicans. The obvious alternative of course, was to rewrite Robinson's statement with his permission so that his words were complimentary but not objectionable.

Thus it appears that corporation public relations, while essentially a simple matter of maintaining or building the corporation's good reputation, is somewhat more complex than an individual's public relations because so many dif-

Blueprint for Minimax Relations

ferent groups must be considered. Very often what is good public relations for one group is bad public relations for another group. The net result of this is that large corporations, concerned with the interests of so many groups, as a rule tend toward ultraconservatism in their public-relations policies on the theory that it is generally safer to remain silent than to say something which will directly or indirectly damage the corporation's reputation with one or more groups.

If your client or employer needs a national public build-up, the publicity phase of your public-relations program will be emphasized more than under ordinary conditions. Suppose, for instance, that your client is one of the popular frozen-food companies. You would have to keep close check on those activities of the organization which will offer publicity opportunities. Here are a few:

1. Special or periodic reports, financial statements, and announcements.

- a. To employees.
 - b. To stockholders.
 - c. To the public.

2. General newsworthy information and significant statements made by company officials at meetings, dinners, or otherwise.

3. Announcements of personnel changes, etc.

- a. Appointments.
 - b. Promotions.
 - c. Transfers.
 - d. Territories, branches, etc.

4. News of opening new branches or divisions.

5. Announcements of new advertising and promotion campaigns.

Blueprint for Public Relations

6. New examples of how frozen foods end kitchen drudgery for housewives.

7. Announcement of new food lines available (release to newspapers, magazines, and trade publications).

8. Changes or improvements in processing methods.

9. Testimonials and endorsements of products bearing client's brand.

10. News and photographs of executives, groups, or organization participating as a whole.

11. News and photographs of executives in connection with newsworthy activities.

12. News of outstanding sales achievements.

13. Newsworthy frozen-food-center news.

14. News of changes in organization policies, such as distribution, sales, financial, production, marketing, and personnel.

15. News of activities of executives (personal or business).

16. Creation of stunts, contests, and other special activities.

17. News of special exhibits, food shows, etc.

18. News of package improvements, designs, etc.

19. News of improved methods in freezing fresh or cooked foods.

20. News of localized stories and stunts.

21. Technical articles and information on the products for *Quick Frozen Foods* and other trade and business publications.

22. Awards, etc., such as National Safety Award, and news on worth-while employee suggestions.

23. Improvements or expansion in buildings, equipment, facilities, etc.

24. News of contests, etc.

25. Stories of employees to promote employee relations.

Blueprint for Minimax Relations

26. Publications, internal and external, published by client.

27. Liberal sampling to newspaper and magazine editors, writers, and others.

28. Biographies, with photographs, of company executives and department heads.

29. Employment of veterans and feature angles for the press.

30. Prominent visitors to freezing plant or office and special tours of groups—civic, school, clubs, etc.

31. News of new sales aids.

32. Pictures and stories of motion-picture stars and other celebrities preparing or enjoying frozen foods at home.

33. Constant alertness to opportunities to emphasize importance of preserving vitamin content, flavor, garden freshness, etc., which is accomplished by freezing process.

34. News of savings made possible to the housewife through frozen foods.

35. Stories of sales experience.

Perhaps you will be retained or employed to direct a full public-relations program for a large corporation that has branches in several states. In that case, you must be prepared to

1. Develop civic, business, and community friendships in each plant city. In this connection, don't assume that what applies in one city will be good in another.

2. Handle the major, legitimate news developments about your client's operations.

3. Maintain a company record that will stand up under opposition if it develops.

Providing for Public Relations as a Task Force.—Companies feel that they need specialists on public relations because their management either is not qualified or has not enough time to give the details of the job proper attention.

In no event should a public-relations department be made

Blueprint for Public Relations

an appendage of the president's office, for this will usually result in a department that handles press releases, theater tickets, employee bulletins, and many things which are a part of public relations but which have no direct connection with, or responsibility for, the decisions made in the office of the purchasing agent, treasurer, factory manager, or labor-relations man. Although most public-relations matters should be channeled through the president's office from the public-relations department, this department should actually be considered an adjunct of every department in the company.

Assuming that this basic method is one which we can adopt for our hypothetical company, what kind of special talent shall we need and how much should we spend? It is possible for a firm or institution to carry out such a method for effective public relations without adding any new men to the pay roll or spending any money other than for luncheons, entertainment, for membership dues, and charitable contributions. The question depends entirely upon the kind and temperament of present management personnel and upon the amount of time they can and will give to the public-relations aspects of their operations. The key point in the organization is the president and the men in charge of each function that affects public (and employee) relations. If the company covers a wide territory and has branch managers, then each of these managers and his staff must accept a responsibility that is the equivalent for their territory of the setup at headquarters.

The company's officers and department heads should be thought of as public-relations personnel. And, regardless of how many staff members are employed in the public-relations department, they should primarily function through and in coordination with the operating management. There are several ways in which companies provide for public relations. For example, Company A has a public-relations

Blueprint for Minimax Relations

department at each of its five district offices. The branch public-relations director reports directly to the district manager at each plant and for staff and coordination purposes reports to the top public-relations executive at the company's general office. The chief public-relations official directs and operates a general office public-relations department, which handles national problems and also makes public-relations policies for the public-relations managers at each branch. The company's top public-relations executive reports to an assistant to the president.

In addition, Company A retains outside public-relations counsel, which has offices in each city where the company has a branch. This counsel works directly with company management in formulating operating policies and with the public-relations departments in conducting public-relations activities. In this case, outside counsel undertakes to perform few operating phases of public relations. It acts solely as counsel; operations are carried out by the company's own department.

Company B operates under a different system. The company has no special public-relations personnel whatever. It prefers to rely upon outside counsel to supplement its regular operating personnel. Outside counsel works very closely with and is almost a part of the company, but company personnel carry out the details of public-relations work as a part of their regular responsibilities.

Company C has no company-paid public-relations men but maintains a public-relations department. Each district manager has the services of a public-relations man, who is in the employ of a large public-relations firm retained by the company to handle the running public-relations problems, which in this case are substantial and require a high degree of impartial judgment.

In this case, certain staff members of the public-relations firm are assigned to serve full time with the client. Two

Blueprint for Public Relations

or three men work in the company's office while at least one or two are stationed at branch offices. One of these men serves as resident public-relations director at each location. They are assisted by stenographers and other personnel on the client's payroll.

The counseling firm has over-all supervision of advertising, working closely with the client's advertising agency, suggesting policy, approving budgets, approving copy, and so forth. The firm also prepares major press releases and speeches and articles for clients and edits other materials. In addition, it prepares and directs the publication of the client's internal and external publications, annual reports, stockholder reports, and all other special reports.

In its work for the client, the public-relations firm uses the staff-discussion method in which all problems affecting the client's operations are exhaustively discussed and analyzed and a long-range line of action is planned by groups of keymen.

The resident men also handle the company's own local publicity, set up pleasant relations between plant and community, develop and promote all employee activities, and conduct special tours through the plant.

It may or may not be desirable to retain professional counsel. A corporation can hire and may have hired for its public-relations department men who are just as well equipped as expert consultants to handle public relations. However, there are three reasons why a company should retain outside counsel. These are

1. To start the company off on the right foot.
2. To provide competent, independent, and unbiased advice, gained through specialized training and experience.
3. To supplement the views of the company public-relations officials.

The impartial viewpoint is of great importance. Human beings are subject to prejudices; from the president down

Blueprint for Minimax Relations

a company's operating personnel will tend to have their business decisions influenced by their personal prejudices. Public relations will usually depend upon the way policies affect the persons concerned. And the right decision will require a nice balancing of all the issues involved so as to satisfy such persons to the maximum degree. It is the old story that a good deal is one in which both buyer and seller are satisfied.

A good public-relations man knows that he will have many arguments with management if he is to prevent decisions which may seem all right from a short-run, narrow viewpoint but all wrong from the long-run, broad viewpoint. Or management's decision may be sound, but the proposed method of execution will create trouble. For, parenthetically, it is not enough to be right—you must also *seem* to be right. If such differences arise between the president and a company-paid public-relations man, that is, an employee who cannot afford to be discharged because of his wife and children, the decisions they reach cannot be unbiased. No outside counsel wants to be discharged either. But usually he has other clients. The loss of one client to a public-relations firm is not as vital as the loss of a job to a company employee.

The organization contemplating the use of public relations must fully realize before attempting to retain outside counsel or select qualified staff members that halfway measures cannot be employed. It is necessary that sufficient money be appropriated to permit the program to be carried out as the situation demands. Public relations is one thing that it does not pay to buy on bargain day. First of all, if outside counsel or a staff man is employed at a ridiculously low figure to plan and direct the program, the results will be grim evidence of the "bargain" and will prove that one gets just what he pays for. Second, experience has proved that public opinion or favor cannot be

Blueprint for Public Relations

bought, either by insincere flattery or by the proverbial nickel cigar of the ward politician.

Proposals and Plans.—A proposal is the term given the original presentation prepared by the counselor for his use in selling public relations to the prospective client. On the other hand, a plan is a definite program for operation that the counselor submits to the client after a contract is signed.

Because so many business executives do not understand public relations, it is common practice among leading counselors to include in their proposals much information regarding public relations of a definition and orientation nature. This is generally supplemented with an analysis of problems, definition of objectives, and a discussion of benefits to be achieved. It is the consensus of most practitioners that only the approach should be revealed to a client and not the mechanics, timing, or details of the methods to be used. As one prominent public-relations man said recently, "The counselor should put all his cards on the table, but it is not advisable, however, for him to tell how he is going to play them."

The proposal should also include the counselor's recommended budget. In addition to a statement on his fee and the services to be rendered, the counselor should list a breakdown of other expenses, such as editorial preparation, photographs, mats, mimeographing, clipping, postage, travel and contact, and, of course, any special items that may be applicable to the particular company or prospective client.

Aside from the information mentioned above, nothing should be put down on paper in the way of a public-relations plan until the counselor has the account and receives a substantial part of his retainer fee. This applies equally to preliminary research or survey of the client's problem.

Arthur J. C. Underhill says the procedure in handling a new account should be

Blueprint for Minimax Relations

1. Set up a general statement (analysis of the problem and definition of objectives).
2. Make a proposal (sales talk concerning ends to be sought and financing).
3. Prepare a comprehensive program (once the counselor has the account). This should include the detailed steps for implementing the plan.

How to Prepare a Public-relations Plan for a Client.—Before a public-relations counselor can prepare an intelligent, comprehensive plan for presentation to a client, there are many facts to be determined. Since most of the information needed is not available to the public, it is necessary for the counselor to get these facts direct from the client.

In some cases this information will be furnished readily. In other instances, when the counselor has other reliable sources that can supply him with facts, he will ask the client only those questions which he alone could possibly answer, thus saving valuable time for the busy executive. Answers to many questions naturally must come from independent and impartial sources. Opinions from a large number of unbiased outsiders should be gathered on such questions as: What do customers think of the client?

Public-relations plans vary in elaborateness and detail, depending upon the particular client and such factors as the size of his organization, his objectives, and the funds he has available for the program.

The conventional plan begins with a statement on the general proposal for a public-relations program, defines the publics, then itemizes the principal objectives, the approach to the problems, and the results to be gained. Following the general section, the counselor outlines the plan in more detail, usually on the order of the hypothetical plan that may be found in Section IX (page 280).

Blueprint for Public Relations

Kalman Druck, of Carl Byoir & Associates, said recently, "Public relations is very often a fire-department job and, therefore, the functions of a plan in such instances are obviously limited. The other type of public-relations account is that corresponding to the work of a safety engineer and naturally requires more in the way of a survey and detailed plan."

The following list of facts the counselor must know about a new client constitutes only the preliminary ones required for the master operating plan. Although the following checkoff list is designed primarily to aid in the preparation of a public-relations program for a business corporation, it is fundamental and can be a guide for outlining a plan for practically any organization or institution.

These Are the Points to Be Covered:

1. What are the specific objectives of your client in desiring a public-relations program? Or, if he has not indicated his desire, why should he need public relations?

- a. To improve company relations with internal organization:
 - (1) Supervisory personnel.
 - (2) Nonsupervisory personnel.
 - (3) Employees, all or by breakdown.
 - (4) Employees in branches.
- b. To improve company relations with external public:
 - (1) Customers.
 - (2) Dealers.
 - (3) Jobbers, brokers, and distributors.
- c. To improve company relations with:
 - (1) Stockholders.
 - (2) Labor, all or specific unions.
 - (3) Community leaders, civic, business, financial, church, and city officials.
 - (4) General public—all groups.

Blueprint for Minimax Relations

- d.* To increase acceptance of products or service:
 - (1) In specific areas, or market-wide.
 - (2) With dealers, retailers, customers.
 - e.* To increase public acceptance of organization:
 - (1) With specific groups and in special circles.
 - (2) Within the trade.
 - (3) With public.
 - f.* To promote personal or business prestige of certain key executives of the organization:
 - (1) With specific groups and in special circles.
 - (2) Locally.
 - (3) Nationally.
 - g.* To improve relations with government agencies:
2. The character, history, and background of your client's organization.
- a.* Growth from beginning (comprehensive history).
 - b.* Financial development and expansion.
 - c.* Reputation generally.
 - d.* Financial and present stock setup of organization.
 - e.* The names of the associations and organizations your client belongs to.
 - f.* Biographies of top executives of the organization.
3. How does your prospective client's organization function?
- a.* What are the particular sore spots?
 - b.* Are there any particular weaknesses in the company setup?
 - (1) Top management.
 - (2) Lower-level supervision.

Blueprint for Public Relations

- (3) Sales.
- (4) Products.
- (5) Equipment and facilities.
- (6) Relations with competitors and others.
- (7) Company location, distribution.
- (8) Employee-promotion system, etc.
- 4. Facts about your client's products and services:
 - a. How do they compare with those of competitors?
- 5. What is the actual ability of your client's organization?
 - a. How does it compare in size, efficiency, and production with competitors?
 - b. What particular difference has it that could be used in the public-relations program?
- 6. Facts necessary to give a clear understanding of your client's administrative and operating policies:
 - a. General policies.
 - b. Production.
 - c. Price.
 - d. Sales and distribution.
 - e. Extent, aim, and theme of the organization's advertising.
- 7. The general reputation of your client among:
 - a. Dealers.
 - b. Customers.
 - c. Suppliers.
 - d. General public.
- 8. The reputation of your client with:
 - a. Supervisory personnel.
 - b. Nonsupervisory personnel.
 - c. Former employees.
- 9. The recognized and worth-while achievements of your client, such as:

Blueprint for Minimax Relations

- a.* Production record.
 - b.* Low personnel turnover.
 - c.* Minimum labor trouble.
 - d.* Leadership in advancement, designs, methods, etc.
 - e.* Employee-recognition plans, etc.
10. What is the corporate character of the client within the trade or industry?
- a.* Does the client cooperate with competitors for the general advancement of the industry, or does he plan to do so in the future?
11. Will the prospective client cooperate fully in the over-all public-relations program?
- a.* Will the client agree and issue necessary instructions to proper persons, that all unpleasant incidents, such as accidents, suicides, strikes, and personnel reductions, will be reported immediately to the public-relations officer for consultation with management for appropriate action with:
 - (1) The press.
 - (2) The public.
 - (3) Others.
 - b.* Who is the official spokesman for your client's company? Will he be the one who will make announcements, sign statements, be quoted, and represent the organization at meetings and conventions? Can he be used to humanize the company?
 - c.* Who will have authority to act and make final decisions on major public-relations issues?
 - d.* Will all matters clear through this official, or will certain other executives and department heads be contacted for information, opinions, etc.?

Blueprint for Public Relations

- e. If the company publishes a house organ, what are the policies and who makes them? What is the purpose of the publication? Is the editorial staff doing a good job? Is the publication popular with employees?

Fees for Services.—Because of the very nature of public relations no standard formula or slide rule has yet been devised to determine the charge for counselor services. Unlike the advertising agency, which receives a 15 per cent fee based on the rate charged for all space placed for its client, the public-relations counselor can establish no standard or fixed fee. First, he must estimate the scope of the given program, the time and work required, organization additions, and miscellaneous overhead and then set his fee accordingly. It is not possible to base a fee on the number of inches of clippings, for frequently the best public relations may not require that a single press release be written.

The point at which a public-relations counsel should start receiving compensation should be from the moment he gives of his skill, knowledge, and experience. After the initial contact, the counselor should carry on the same as a doctor or lawyer. All services such as surveys and investigations should be provided at a separate and special fee. After the first survey the cost of a general program can be estimated, but technical details of strategy and techniques of the program should not be revealed. Most counselors agree that no survey reports or analyses of a company's public-relations problems should be made except for a stipulated fee.

Because it is very difficult to increase a fee after it is once set, it is extremely important that a counselor have a very definite program in mind before making a proposal.

Uriel Davis, publisher of the "Public Relations Directory and Yearbook," says that, if a prospective client approaches

Blueprint for Minimax Relations

a public-relations man, the counselor should determine *why* he was approached. "Usually the possible client knows very little about the job he wants done and the primary task of the counselor is in building faith in the client, who generally does not appreciate the knowledge of the public-relations man. Once the counselor has established the faith of his client, the client must not be allowed to interfere with the operation of the program or even know the details of operation." He also warned that no counselor should ever promise delivery of certain results. "If a client does not have confidence in the ability and judgment of the public-relations man, the client should be dropped," he says.

Leading public-relations counselors agree, after years of experience, that the most practical and satisfactory plan for determining charges for their professional services is the fee-plus-cost system. Counselors in large metropolitan areas have minimum fees, ranging from \$500 to \$2,500 a month. While the trend in the number of accounts is dropping, the amount of the service fee is rising. One of the outstanding public-relations counselors of New York says regarding minimum fees, "I agree 100 per cent with the policy not to think for less than \$1,000 a month. A substantial client doesn't want you to charge less because it reduces his confidence in you, makes him think you're offering him a cheap product that will function in a cheap way."

The basic fee varies, of course, depending upon such factors as (1) caliber of the counselor, (2) public-relations task to be performed, and (3) amount of increased overhead, such as personnel, office space, and lights, required for the program.

Out-of-pocket Expenses.—The "cost plus" is desirable for counselor and client, for it provides a flexible system for charging the client for certain additional expenses, such as mailing, entertainment, photographs, travel, clippings, mime-

Blueprint for Public Relations

ographing, and contact expenses. These should be charged to the client on a cost basis, with a maximum amount pre-arranged. When special situations arise making it necessary to go above this stipulated amount, the counselor consults with the client before exceeding the maximum allowance set up for expenses.

At a work clinic of the National Association of Public Relations Counsel in New York, William Baldwin of Baldwin and Mermey explained his reasons for favoring the fee-plus-cost system:

I started out charging an over-all annual fee which included the cost of staff, but excluded out-of-pocket expenses. I quickly discovered the fallacy of this arrangement, on several counts. Such a system puts you on the spot. If you try to make money on the account the client may think you are skimping his work. If you splurge in the execution of expensive ideas, well, you just don't make money. You may lose it on the account. And you may lose the account.

Another thing I learned—if your fee plus staff and other expenses is entered on a corporation's books as a single item, it may exceed the salaries of some of the vice-presidents and they resent a public-relations man getting what seems like a lot of money, although he may actually be getting only a small fraction of it.

So our present system is to charge a definite fee for our work, plus all expenses at cost, plus the salaries of executive personnel employed on that account. And to these salaries we add 50 per cent override for our increased overhead.

Asked if he ever cut his fees to establish clients, Baldwin said:

Yes, sometimes we have accepted or even volunteered to take a stand-by retainer where the opportunity for service becomes temporarily restricted. In this way you keep the client and you keep in touch with his affairs. The size of the stand-by retainer naturally varies with the circumstances.

Blueprint for Minimax Relations

Speaking as the public-relations director of a large national advertising agency, Sam Fuson of the Kudner Agency said:

Broadly speaking, all clients of an advertising agency are public-relations clients. For, of course, advertising is a tool of public relations. Let me add, however, that we do not undertake specific public-relations programs for our clients without a definite understanding as to compensation. In advertising, the compensation of an agency is fixed at 15 per cent of space used. I know of no standard practice in arriving at charges for public relations or publicity.

Our terms and conditions, which constitute our contract with clients, provide that "all service rendered by the news publicity department is billed to the client on a basis agreed upon by the client and ourselves before such work is undertaken. Our practice, therefore, when we recommend or are invited to handle public relations or publicity for a client, is to study the problem and arrive at a fee plus costs that appears to cover the specific situation. The problem, in some instances, calls for counsel only; another may require the time of several people; some call for product publicity only. Many combine counsel and service. Frequently we recommend the use of outside public-relations counsel. At least two members of this association are handling jobs for Kudner clients right now. And I am negotiating with another member for some work for one of our clients.

In arriving at a budget, we usually try to figure our man power and overhead costs as the basis of the fee or fixed item, and itemize anticipated other costs such as photos, contact expenses, mimeographing and mailing, travel, clippings, etc.

Strangely, perhaps, the larger the advertising client, the less likely he is to attempt to "chisel" publicity service. It is necessary, therefore, in an agency to have a pretty well defined understanding with both the client and the "account executive" or contact man on each account.

I have tried many plans during 15 years in advertising agency work—plans for what shall be paid for publicity or public-relations

Blueprint for Public Relations

service. And I had some experience as an independent operator before entering the agency field.

Acceptance of a fixed fee, whereby both compensation and out-of-pocket costs are paid from the over-all fee by the public-relations operator is not, in my opinion, a good method. It may lead to charges by the client that the agent is not making enough contacts or generating enough activity because he has agreed to pay such costs. I prefer the fee-plus-costs method. That goes for all costs, entertainment, stamps, travel, etc.

On the one item—entertainment—it is true that sometimes the agency (public-relations agency or firm) may pay some of these rather than subject itself to criticism for being extravagant—but that is an item that requires good judgment, anyhow. Under agency practice, we add 15 per cent compensation to production items but bill net for entertainment, travel, and stamps.

Our own agency handles a number of public-relations advertising accounts—General Motors and the Association of American Railroads, for instance.

Of course, no additional fee is charged for this service. It would be a little ridiculous to work out a fee for General Motors for handling the Toscanini broadcasts when we are well compensated for this in the usual agency way. The same goes for the railroads.

The opinion is strong within the profession that the size of a public-relations budget demanded by a large, progressive agency should be geared to the previous year's gross sales of the company it is acting for—some recommending 1 to 3 per cent for all public relations including advertising, with an amount for public relations without advertising equal to 10 per cent of the advertising expenditures.

Termination of Contract.—When a counselor accepts an account, he should include in his letter of agreement with his client a "termination-of-contract" clause. The most satisfactory notice of termination is 30 days. Most counselors have an understanding with their clients before they accept accounts that they will be given a minimum period of 6 months to establish themselves.

Blueprint for Minimax Relations

The full terms and provisions of the contract should be contained in a letter of agreement. Although some practitioners represent clients from year to year with only a verbal agreement, it is advisable to draw up a contract or letter of agreement so that misunderstandings will be avoided. It is quite possible for a difference of opinion to arise over some point, an omission or addition on the expense account or some other matter that is not covered by written agreement. Not only might such a dispute cause the termination of the counselor's services, but the break in relations would not help the counselor with other prospective clients who might hear of the misunderstanding.

Again we quote George W. Sutton, Jr., of the Sutton News Service, who offers this sage advice on agreements:

The counselor who does not use a letter of agreement is due for trouble some time through misunderstandings of his verbal arrangements. In my case I have no formal contracts but I submit to each new client two copies of a brief letter of agreement outlining our understanding of what we are to do for him, the amount of our fee and expense allowance, for 1 year and thereafter until discontinued by either party on 30 days' notice. But I also put in a separate 30-day clause because I don't want a client for 5 minutes after he doesn't want me or I don't want him. The 30 days is to allow outstanding bills to come in and to make the necessary adjustments in our payroll.

If this meets with the client's approval he returns one copy with his company name, title, and signature and date under the word "Accepted" in the lower left-hand corner and I put it in the safe and forget it. It is a legal contract and I have never had one questioned in my 18 years in this work.

Clients and Personal Contact.—Because of the importance of personally serving each client, the public-relations counselor should limit the number of accounts to five or less. More good public-relations men have failed because of trying to have too many clients than for any other reason.

Blueprint for Public Relations

The best policy is to have only a few substantial accounts and select them carefully so that it will not be necessary to increase the number in order to maintain a profitable business.

A client becomes dissatisfied unless he deals with you personally. Most executives who employ public-relations counsel resent having a staff member contact him on matters such as management policy, stockholder relations, and other problems. Such practice is even humiliating to some businessmen who feel they are entitled to your personal service.

The average client is sold on the particular counsel when he employs him. The fee he pays is for the services of that man, not his employee, although he may be the one who actually does the work. However, the contact should, in the majority of cases, be between client and counselor.

Public-relations men are generally prominent in clubs and civic affairs, and through these connections they are approached by prospective clients. Many of them give much free service to charitable and civic organizations.

Securing New Clients.—Public-relations counselors seldom advertise. They are or should be considered professional men in the same category with doctors and lawyers, who do not consider it ethical to solicit business directly. It is the consensus that public relations is not a commodity and should not be sold.

There are instances where public-relations firms have employed account executives who actually were added to the staff to sell public-relations service. While this is no reflection on the profession, most firms rely solely upon their successful reputation to bring in additional accounts when more business is desired.

Probably the most universally used by beginners to secure particular accounts is the method used by practitioners in the early days. Although it is not new, it is still effective.

Blueprint for Minimax Relations

The counselor decides upon a certain account he would like to have. He studies the business and gathers all the information he can find concerning it so that he can discuss it intelligently. Next, he learns all he can about the top officials of the company, what clubs they belong to, and their hobbies. In this manner he finds out who their friends are, and he checks until he discovers a contact through a mutual friend.

After dining with this friend a casual hint is dropped. The next time the friend meets the prospective client at the country club he will probably discuss public relations and then suggest that if he is considering a public-relations man he call a friend of his (as counselor) who is well qualified to handle his problem.

Section VII

The Mechanics of Publicity

NOW in a development stage comparable to advertising's after the last war, public relations has suffered seriously from an inadequate understanding of it by the public, by business, and especially, perhaps, by the fringe operators who label themselves as public-relations experts, with a willful abandon that would shock an F.T.C. examiner. It is this last group which must be washed out, redefined, or converted, if the profession is to continue its sound and essential growth.

Our favorite statement on public relations, incidentally, may help in thinking about the subject. One of the principal practitioners once said, "The primary requisite of a good public-relations man is a constant willingness to be fired from his job"—which is another way of saying that he must have what it takes to tell the boss he is wrong . . .

THE EDITORS
Tide, June 15, 1945

Developing the Plan.—From analyzing the findings brought out by survey the public-relations executive is furnished the appeal. But it is up to him to create the ideal

The Mechanics of Publicity

plan containing the appeal and to determine the method of approach as well as effective delivery.

Taking as an example an adjustable flashlight, which throws a soft but broad light or a strong, narrow beam, the director in planning his "angle of interest" should start with a wide, blanketing floodlight covering general public interest and then, as the program progresses, gradually narrow the focus until the stream of light is concentrated directly on the basic emotions and known interests (determined by research and survey) of his public—the public that he had decided he must concentrate upon.

If necessary, he should get as excited over the process as over some major event, making it his personal hobby, thinking about it, and dreaming about it. He should take special pride in building each step of the program—this will do much toward making the campaign "click."

The important thing for him to remember is that he is writing publicity that is addressed to the public—not the profession. It is written in the light of well-defined principles. The survey will dictate the angle, the appeal, and the method. Publicity is written, not to the board of directors, but to the public for the benefit of the company. What may please the president may not have a favorable reaction—may not even register perhaps—when presented to the public. Top management must realize this if they expect a successful public-relations program.

The director must be able to visualize his ideas and present them clearly and effectively. He may want his idea to strike one of the public emotional chords; however, it is important that he stick to simplicity and good common sense. The real purpose of publicity is to advertise some given cause or institution by presenting the public with accurate, interesting information. It is fatal to proceed on the theory that publicity is a tool to be used on a gullible

Blueprint for Public Relations

public—to make the bad appear good, the unholy appear holy.

Each phase of public relations should be so planned and designed that it will build up definite public understanding and promote a favorable response. Experience has proved that favorable action flows from favorable public response, not from unethical practices, such as attempting to conceal faults.

Preparation.—The publicity news story does not need a carefully balanced headline. For one thing, each paper has its own head style that distinguishes it from others. For another, a headline prepared in advance might have a bad psychological effect. The editor will see that a suitable headline is written. It is therefore better just to give the story a “slug,” *i.e.*, a short descriptive title. A very short phrase indicating the nature of the contents will be appreciated by the editor and the copy desk. It may catch the editor’s interest and cause him to read the story, whereas he might throw an untitled communication into the wastebasket.

Do not send carbon copies if you can avoid it. They are usually messy and difficult to read. Any paper you think may be willing to print your story deserves the consideration of clean, fresh copy. Newspapers are highly competitive. They dislike the publicity man who sends, in the same territory, two identically worded stories that both may unwittingly use. If you are sending the same story to two papers, make two versions. This prevents bad feeling. When the editor receives a mimeographed release, he knows that many other newspapers have received the same story and he has the rewrite man change the structure so that it will not be identical with what his competitor may publish.

A weekly clipsheet is useful when the campaign is a big one. It can carry the stories of lesser importance, with

The Mechanics of Publicity

mimeographed, wired, or typewritten stories for more telling events (see page 165).

Sometimes the public-relations director desires that a story shall appear in only one newspaper in a city. Then it is advisable to write "Exclusive in Your City" on the release sent to that paper, assuring it that the material will not be duplicated in the news columns of a rival. Then let it stay exclusive.

Since the essence of news is speed, stories should be mailed under a 3-cent stamp or, better, by air mail or, if the budget permits, by air mail special. They should be addressed to the news editor, if the paper is not in the community, to the city editor by special messenger if it is in the same town, or to the proper departmental editor if it is not intended for use in the general news columns.

During periods of special importance, such as a national election, some newspapers may be given telegraphic reports of events. Arrangements will be made well in advance. A public-relations staff member should act as the reporter for the paper or papers taking the story. Generally this is done as a complimentary service; however, if the news is important, the paper will be willing to pay for such stories. Incidentally, the telegraph companies have special rates for news reporters. Dispatches should be labeled "Night Press Rate Collect," if a morning paper is paying for the service; "Day Press Rate Collect," for an afternoon paper. When things are "breaking" in a campaign, the publicity agent should avail himself of the facilities offered by the telegraph companies and the long-distance telephone. The mail may be too slow for important news.

Ordinarily, news releases should not be written on the company's or special public-relations firm's letterhead but on plain letter-size paper, 8½ by 11 inches, or on regular newspaper copy paper. Personal contact with the editor is, of course, important. Sometimes an important story

Blueprint for Public Relations

(never an ordinary release) will be sent to the editor over the director's signature, or perhaps with a brief note, written on the stationery of the organization or, in some cases, on the letterhead of the client.

The campaign, if it is important enough, may need the cooperation of the cartoonists. Cartoons have made history and are vitally important. The director must persuade the managing editor to allow their use.

Larger newspapers have their own cartoonists, whose style is instantly recognizable by the public. These men are members of the art staff and often work under the supervision of the managing editor, discussing all events and ideas with him. As only their work appears in the paper, it is futile for the public-relations man to submit cartoons of his own inspiration to the papers. However, some smaller papers that use cartoons bought from a national newspaper syndicate may occasionally accept outside work.

The director propagates publicity for the sponsor—not for a staff member. Statements should come from the head of an institution—not “Joe Jones, research supervisor at the Blank Company, has released . . .” but “John Doakes, president of the Blank Company, has released . . .”

The headline is written on the top third or half of the first page. Ample space should be left for this purpose. All stories, however well written, have to be marked in the newspaper office to instruct the linotype men, who set it up in type, what form it is to take. Therefore, each story should have ample margin on both sides, and the typewritten story should be either double- or triple-spaced. Handwritten material is anathema to the readers at the copy desk as it slows their work. Under no circumstances use both sides of a page, and never split paragraphs from one page to another.

The director may use typewritten stories, mimeographed stories, or a clipsheet. The last consists of a number of

The Mechanics of Publicity

stories already printed. It looks rather like a small newspaper, as the heads are already written and the make-up of a regular newspaper is followed. Clipsheets are valuable when the mailing list is long, for it takes less time to print by press than on the mimeograph. Several thousand clipsheets can be run off with little effort. The process is wasteful and expensive when the list is short. Stories in clipsheets should be in feature style; short, humorous stories with "punch" endings are also popular.

The clipsheet is valuable to the editor because it collects all the stories on one page. He can estimate the space they will take at a glance. Possibly the headlines can be used if they conform to his office standards. The name "clipsheet" comes from the fact that, when an editor decides to use one of the printed stories, he clips it out and pastes it on a piece of copy paper. This then goes through the same editing and composing processes as typewritten copy.

While the clipsheet is neat and efficient, it may not be as successful as typewritten copy. For one thing, changes are hard to make without complete rewriting because the lines are so close together. Also, the editor may feel that the news is not so important if this lengthy and complicated process of printing has already gone on before the story reaches him. For ordinary uses, the mimeographed release is more effective. It can be edited quite easily, it is quicker, and ordinarily it is less expensive. Editorial prejudice against the clipsheet has been found so strong that most able publicists eschew it in favor of the mimeographed story.

These methods of duplication are used if the story is to have widespread circulation. When only one or a very few newspapers are to get the release, the copy should be written on the typewriter.

The release should be identified by the name, address, and telephone number of the person or institution sending it

Blueprint for Public Relations

out. These should be written in the upper left-hand corner of the first page. The right-hand corner is used for marking in the newspaper office. An example of a good press release is the following:

From: National Association of Public Relations Counsel,
Inc.
International Building
Rockefeller Center
New York 20, N. Y.
CIRcle 6-3200

For release Monday A.M., Sept. 24, 1945

New York, Sept. —. Dr. Claude Robinson, president of Opinion Research Corporation, Princeton, N. J., and Pendleton Dudley, senior partner of Pendleton Dudley and Associates, New York, have been selected to receive the 1945 awards of the National Association of Public Relations Counsel, Inc., Samuel D. Fuson, president, announced today.

The awards are equal in honor, Mr. Fuson said, and have been made each year for 8 years to two individuals who have contributed the most to the profession.

Dr. Robinson was selected for his establishment of the Public Opinion Index for Industry, a continuing survey of the public's view on corporation policy used by the executive groups of more than 150 leading industrial, financial, and utility companies to aid them in formulating policies.

In a study of the work of literally hundreds of individuals, Dr. Robinson was considered to have made the greatest contribution during the past year, through public relations, to the national welfare.

Mr. Dudley, acknowledged dean of the public-relations profession, was chosen for his outstanding work as counselor on public relations, public information, and employee relations to several clients, notably the American Meat Insti-

The Mechanics of Publicity

tute, an organization made up of the leading companies in the packing industry.

Mr. Dudley's work was judged the greatest contribution in the last 21 months toward improvement of the techniques and application of public relations from the professional and ethical standpoint.

The awards demonstrate the progress of the profession of public relations, Mr. Fuson said, because the work which brought recognition to Dr. Robinson and Mr. Dudley is a type of activity from which the public gains much.

"These men are symbols of the new public relations," Mr. Fuson said, "in that they have brought public-relations work into a realm of serious management responsibility in which the executives of important enterprises formulate policies so that the activities of their companies contribute still more directly to the best interests of the public."

The awards will be formally presented at a dinner at the Waldorf-Astoria on Oct. 23, Mr. Fuson announced. Paul Garrett, vice-president and director of public relations of General Motors Corporation, and 1944 award cowinner with Eric Johnston, president of the Chamber of Commerce of the United States, will present the plaques in behalf of the association.

Publicity ethics demand honesty in identifying the story. Few newspapers would be so careless as to publish material without being sure of the source. There should never be a reason for trying to conceal the source of a legitimate press release.

The editor should never be uncertain as to when a story may be used. Mark copy "Immediate Release," "Release at Will," or "Release (date)." Remember, too, the differences between the morning and evening papers. If a story is for one of them especially, mark it. Thus a story occurring at 5 P.M. Wednesday should be marked for release to morning papers Thursday if it is written in the past tense.

Blueprint for Public Relations

Highly important addresses and radio speeches sent out in advance to newspapers should be prepared in the form of a news release and should contain the exact text of the address which is to be delivered. The heading of such a release should be:

June 21, 1946

Publicity Department
John Doe Institution
1000 Blank Street
New York, N. Y.

Caution: This address of,,
to be delivered at, *must be held in confidence*
until release.

Note: Release to all editions of newspapers appearing on
the streets *not earlier than* o'clock (....M.)
....., 1946. Care must be exercised to prevent
premature publication.

The Fundamentals.—Legitimate publicity methods are not necessarily new. Many of them have long been recognized, but their successful application on a large scale is new. However great their reliance on advertising and publicity, American business methods have depended always primarily on quality and honesty. It has been proved over and over again that the public will not continue to buy something which is a “gyp.” It will not be influenced by something in which it has no faith.

The multiple details of administration and production make it necessary to delegate different jobs to different departments. The chemist might not make a good impression on the casual visitor to the plant because his mind is too occupied with his formulas. It is the job of the guide or receptionist to explain the workings of the plant to the visitor. It is the prime job of the public-relations man to explain the activities and policies of his company to the public in order that full cooperation may be won.

The Mechanics of Publicity

Standards must be kept high, and constant watchfulness is imperative. Ethical codes must be observed. Frankness in admitting mistakes is a "must" in sound public relations. It is common sense.

The same ethics apply both to business and to personal conduct. It is impossible for a person to be convincing unless he is consistently honest in both his public and his private actions. The executive who has the job of guiding and advising top management has a great responsibility to his company, the employees, and the public. His program will gain or lose by his ability, judgment, and effort.

If the campaign is important and the releases are interesting, he should be able to place at least one story daily in the city press and a weekly story in the country press.

He may be expected to obtain frequent mention of his institution in the press, but he should not annoy the reporter with trivialities or send stories to the editors unless he has news. Frequently he will have to explain to top management why stories it wants written are not newsworthy.

Building Up News.—Constant publicity, a day-by-day account of day-by-day happenings during big campaigns, is not accidental. The publicity-campaign man not only must publicize but also must make things happen at such times and in such ways that he has factual material for the peg of a news story. This is not the case in public-relations programs where excessive publicity is undesirable.

In no event, however, does a publicity man stumble onto big stories. He usually develops them. He will seldom have a good publicity story handed him as a gift, ready to use as it is. Like the reporter, he must get on the trail after publicity stories, ferreting them out by shrewd and ingenious efforts. An observant eye, quick thinking, and quick action are qualities essential to good reporting. To the reporter everything he sees or hears is potential news. He is always at his post of duty. So it is with the good pub-

Blueprint for Public Relations

licity man. He too is ever attentive, a good listener, and a keen observer. Stray bits of conversation, office gossip, or shop talk may uncover publicity material. Casual conversation may reveal publicity leads. These leads may necessitate painstaking investigation before they can be developed into usable publicity. In most cases, the public-relations staff has access to the company's records, surveys, studies, analyses, and various statistical data. The publicity man must be on a sound footing with the company or organization he is publicizing and have the confidence and cooperation of all department heads. There are elements or sources of publicity material in most organizations or individuals. The director should carefully analyze these sources and make a plan outlining their possible use. The experts keep this plan in mind constantly.

The director cannot depend on any predetermined publicity sources for his material any more than a newspaper can catalogue all its news sources. He and his staff may observe something off the beaten track, some new process, some unusual form of construction, a new mechanical device, an eccentric character. The story is obtained by talking with persons of all ranks, laborer, shopkeeper, clerk, bookkeeper, secretary, or stenographer—any or all may be sources for publicity material.

That a successful public-relations man is the creator of grandiose stunts and ornate ballyhoo is a gross error in the popular conception. The successful director discovers news far more often than he creates publicity situations. With few exceptions, he can unearth better natural stories than he could manufacture. The requirements are resourcefulness and constant alertness.

Suppose, by way of illustration, that a public-relations firm has been retained to handle the publicity for a civic organization, incorporated to foster a city master plan. The objective is to modernize, enlarge, and improve the

The Mechanics of Publicity

city's facilities. Where would the firm find the best sources of publicity for this extended project? On the board of directors and among the members of the citizens' council are leading lawyers, doctors, and clergymen and prominent businessmen, bankers, and educators. What type of material could the firm obtain from the individuals or groups, and how would it use it? It would outline the campaign and set up an ideal campaign program to sell the master plan to the citizens of the community, to the end that the necessary bond issue will be voted at the close of a 4-months drive.

It is excellent training for the public-relations man to assist some one civic organization with which he may be affiliated and to which he is willing to contribute his time as a matter of community service. He thus has the opportunity to acquire additional practical experience which will benefit both himself and the organization.

Ideal publicity tie-ins may be found by checking through daily newspapers and news magazines that carry the important news of the day. When news of the atomic bomb was made public, club presidents, scientists, clergymen, and public officials were quick to "peg" speeches on the sensational discovery. As a result of a timely tie-in with a major news story, they were given more and better space in the press, many making the wire services. It must be borne in mind that such tie-ins should be made only in instances where there is a legitimate reason for doing so.

Tie-in possibilities are in demand. Publicity men the nation over jump at such possibilities to improve the publicity for the enterprises they handle. Any number of groups—the Federal government, the American Legion, industries, the Veterans of Foreign Wars, political parties, trade associations, patriotic and fraternal orders, business leaders, chambers of commerce, women's clubs, countless persons in a wide variety of walks of life—will turn to such

Blueprint for Public Relations

tie-ins to get across publicity to benefit their causes or themselves.

It is a matter of course to successful publicity men that newsworthy publicity situations may be created and still be bona fide. There are numerous ways of focusing public attention on your clients, their interests, or their products. Commonplace outlets may be dramatized, frames may be ingeniously created for publicity stories, and—best of all—your publicity may be grafted to current spot news, along with other developments of current interest. Publicity is more effective, more dramatic, and of greater editorial appeal when it hinges on the big news of the day. That is why smart public-relations men keep abreast of the unusual and the new. They know their public, what new personalities, fads, hobbies, crazes, or events catch its fancy. They watch emotional reactions. Then they study and analyze all angles and possibilities as a precaution against rebounds before a story is released.

A word of caution may be advisable at this point. Dramatic stunt publicity has tremendous value if the drama is not pulled in "by the hair of its head." Knowing when and where stunt publicity is advisable is largely a matter of judgment developed with training and experience. It is a safe rule that no stunt which might conceivably lessen the dignity of the person or the campaign being publicized should be used.

Too many stunt stories, too, may create a bad reputation for the public-relations man's clients, suggesting they cannot stand on their own merits. If there is a good flow of news from the campaign office or organization, there is little call for very spectacular stunts, except perhaps when a special program is launched or in the heat of a campaign.

When things are slow on his runs, the reporter digs up an unusual feature, resorts to research for a news story with an unusual angle, seeks in an interview the human-interest

The Mechanics of Publicity

story a man may have but has never thought of making public. Or he may start a controversy between celebrities over some significant matter. By using these devices he is making news, not trumping up a false story by any means but pointing out the news value of something that may underlie everyday consideration.

As good reporters work, so do many publicity men. However, this does not apply to the public-relations men who use publicity sparingly. The reporter has the advantage of accident, which brings new combinations and drama into being in a thousand fields. The publicity man is perforce restrained to a single field of endeavor. Public-relations directors of some great corporations send out releases only a few times a year. This, of course, depends upon the corporation, its type of business, and top management.

Smashing Through with Pictures.—When you board the subway, see a tired businessman open his paper to get the gist of the day's news, see him suddenly snap to life and his eyes take on that look as if he had just seen a million dollars in greenbacks and the two men flanking him on either side catch the scent and go into a five-man huddle with their ten eyes focused on the same point, you can rest assured they have seen a publicity man's dream of a picture.

Your curiosity is so aroused that you stand on your friend's lap and hang by a strap to get a look. Sure enough, there it is—a glamorous fugitive from Billy Rose's showcase. Her photogenic legs are crossed and her dress is naturally higher than you want to think she intended, and she is turned just so that all curves—and curves—are artistically outlined.

If you are by chance a press agent, you exclaim, "Cheesecake!" If you are a photograph editor, you observe admiringly, "Nice leg art." Whatever is fortunate enough to get in the picture with the exotic darling gets a break, whether it is a washing machine or a jar of leg tan. Next

Blueprint for Public Relations

to children, pictures of "curvaceous" beauties with subtle strip-tease technique are the ones that pull attention. The publicity man will find that "cheesecake" plays an important part in this business.

Good publicity pictures not only must be interesting but must also tell a story. What constitutes a good news picture? The answer lies in meeting the requirements for publication in a newspaper. A photograph that may have distinct artistic value may be totally devoid of news value or publicity interest.

Pictorial publicity must be vividly graphic, and the picture itself must have reader appeal. This is usually achieved by "leg art," action, or contrast. For example, "Hercules," one of the world's largest airplanes, is obviously large, but a picture of it must convey to the reader an idea of its approximate size, must create the impression of hugeness.

One way of suggesting its tremendous size is by having a small army of men, "jeeps," guns, and equipment ready to board the great ship. Another way is to place small navy training planes and speedboats alongside to give a comparative idea of the airplane's size. The use of contrasts is invaluable in pictorial publicity. To illustrate further, the world's tiniest midget photographed shaking hands with a towering 6-foot man would naturally appear smaller by contrast than if he were photographed by himself.

Action, either actual or implied, is needed in a publicity photograph. A photograph of a winner in the annual New Orleans *Times-Picayune* "Good Provider" contest would create more reader interest if he were shown buying a "farm jeep" with the prize money than if he were shown with some selected produce from his farm. A recent example of clever pictorial publicity was a two-page spread of pictures, posed by two high-salaried stars, that skillfully dramatized for thousands of magazine readers what not to do at

The Mechanics of Publicity

a night club. Not only did it succeed in giving the two actors a great build-up, but also it publicized the fashionable supper club.

Many special problems that have confronted industries have been successfully countered by the preparation of special newspaper material with photographs. For example, when it became apparent that the man-power shortage during the war would affect aircraft production, stories and photographs were released by the companies concerned that encouraged women, elderly men, persons in nonessential industries, and handicapped persons to apply for work. Photograph layouts together with a large number of stories treating these subjects were published all over the nation. Not only were the stories released to newspapers serving the areas adjacent to aircraft plants, but also they were sent to newspapers in other areas where there was a labor supply available. P. K. Macker, director of public relations of North American Aviation, Inc., reports that the company made an exhaustive effort to utilize public interest in aviation by preparing human-interest stories on workers in the plant and photographing interesting phases of production or the recreational activities of employees. This had as its purpose to interest persons in investigating job possibilities at the company.

It was estimated that nearly 3,000 inquiries from newspapers were received at North American's three plants, ranging from requests for a statement from President J. H. Kindelberger on the prospects for aviation in the post-war era to requests for information about a new production idea at Kansas City or a new development at Dallas. Newspapers were given home telephone numbers of members of the public-relations staff to handle requests for information at night and on Sundays.

Stories covering a wide range of subjects are being pre-

Blueprint for Public Relations

pared constantly for magazine publication by public-relations staffs of most industries.

Practically every major company in the war effort has been featured in national publications from *Charm* to *Life*, and photographs of their products have appeared on the covers of a considerable number of outstanding publications from *Collier's* to *Popular Mechanics*.

Oddity in Photographs Boosts Publicity Value.—Elements of oddity furnish high points of interest in publicity pictures. These elements may consist of out-of-the-ordinary events; may picture some unusual or noted personage; or may compel attention in other ways. For example, an ordinary buckboard became glorified when a famous actress stored her car and rode to work in the horse-drawn vehicle as evidence of her cooperation in conserving gasoline and rubber during the war.

Good publicity photographs suggest activity. The action is simulated in most publicity pictures, often forced, but not too obviously. The "socialite" is seldom pictured in a set pose. She is pictured out for a stroll, diving, swimming, playing golf, or perhaps riding horseback. The winner of a prize for designing insignia for an air squadron is shown attaching the first of them on the squadron leader's plane. The inventor of a new tank demonstrates it by driving it through a house or wall. In opening a new bridge, we see some well-known personage actually cutting a ribbon on the span. The district attorney is shown smashing slot machines with an ax to portray his attitude on gambling. The ten-millionth Ford is photographed as it is driven off the assembly line by Henry Ford.

Simulating action in photographic publicity is a necessary step in breathing living interest into this form of publicity. Pictures must be alive if they are to count. You have failed when your subjects stare blankly into the camera lens or appear idle when they should be working. In Detroit the

The Mechanics of Publicity

worker who put the last bolt in the first postwar automobile to come off the assembly line was rewarded with a kiss from a motion-picture star. A press photographer caught a picture of the mechanic taking his reward. The kiss was superb; in form and technique the worker rivaled Clark Gable, the popular actress was most receptive, and the whole thing looked like the real McCoy—but, when the press camera clicked, his eyes were staring at the camera. He “mugged” the picture. What could have been a picture for front pages across the nation was ruined, good only for a picture editor’s laugh.

It is a mistake commonly made by inexperienced publicity men to shoot pictures containing large groups of persons. Often the publicity man is helpless because the persons are eager to see their pictures in print. Groups should be held down to four or five unless the circumstances are extraordinary. Since publicity pictures are in most cases necessarily restricted to the space within two columns, a crowded picture will not reproduce in any detail. To merit more than the two columns of space the picture must have unusual significance. The publicity man should group the persons closely together and avoid having them stare toward the camera.

Captions or outlines are necessary for every publicity photograph. They should tell in few words—50 to 75 maximum—the story back of the picture. They should be explicit, identifying the persons from left to right, with their full names and initials. Captions should be pasted on the bottom of the print identified. On each photograph the source of the publicity should be indicated, along with a release date.

Submit glossy prints of publicity photographs, preferably 8 by 10 inches. Five- by seven-inch prints are acceptable when they are clear and sharp, with good contrasts. Usually sharp and clear snapshots are sometimes accepted

Blueprint for Public Relations

by editors when they are of more than usual news significance. The uninitiated frequently submit matted portraits or even framed portrait photographs. Remember that editors cannot be held responsible for the return of photographs unless they specifically agree to do so.

An editor can do no more than consider a publicity-picture opportunity and try to cover it, no matter how favorable it may seem. He may have every intention of covering it, may put it down in his assignment book, and may even give one of his men the event to cover. But if a big story breaks and he needs his space and his man, he has no alternative but to call off his man and put him on the more important story. The publicity man has to gamble on just this happening whenever he plans a picture publicity stunt or arranges for a publicity picture to be taken.

As an insurance against disappointment the publicity director should arrange for a commercial photographer to cover the assignment also. Prints may then be obtained from the commercial photographer, captioned, and submitted to the papers.

News photographers waste no time and are no respecters of personages, celebrities or otherwise, when they are at work. The smart publicity man cooperates with the news photographers; he tells them what he wants and then trusts their ability. In no event should the subjects run the show. Remember that officious publicity men have aroused the ire of news photographers and in many instances have ruined good publicity opportunities.

Distributing Publicity Pictures.—Rarely are publicity pictures distributed nationally in the same manner as are publicity stories. The business of supplying pictures for the nation's newspapers is handled by a few nationally operated news-picture syndicates, chief among which are the following: Newspaper Enterprise Association, Acme Newspic-

The Mechanics of Publicity

tures, Wide World Photos, International Photos, and the Associated Press.

These agencies maintain bureaus in the principal cities and have correspondents all over the world. Therefore, they have the inside track in respect to news pictures. They will take publicity pictures free of charge if they believe the subject is newsworthy and will interest editors. They sell this type of picture at a flat rate per picture. They have several different types of service in their sales work. Pages of pictures are released in mat form; subscribing papers can obtain the pick of the pictures for a flat fee. Their salesmen cover the big city newspapers daily. Less important papers get blanket service daily, several times a week, or once weekly.

The news-picture syndicates serve weeklies, semiweeklies, trade papers, business papers, and magazines. Sometimes a publicity picture taken by them will find its way into every class of paper. By means of large files of old pictures they constantly supply news pictures to advertisers, publishers, department stores, and retail establishments, to house organs, and to individuals. The department stores and retail establishments use "blowups" of news pictures for certain types of window display.

The public-relations man should always protect himself, his client, or his employer by obtaining a legal release from any person appearing in a photograph that may be sold to a syndicate or used for advertising purposes. Under the law anyone who commercializes in photographs is opening the gate of a damage suit unless the person or persons who appear in the picture sign a release on the order of the forms that follow:

Date:

To John Doe & Co., Inc.:

I understand you desire to use a photograph or photographs of me that you have had taken on the above date for business, advertising, or publicity purposes. I under-

Blueprint for Public Relations

stand, too, that others may use said photograph or photographs for the same purposes, either with or without your consent.

I hereby authorize and consent to such use and, in consideration of your taking and releasing said photographs for such purposes, I hereby release John Doe & Company, or any of its associated or affiliated companies, their officers, agents, and employees, and John Doe & Company's appointed advertising agency, Blank and Blank, Inc., its officers, agents, and employees, from all claims of every kind on account of such use.

Witness my hand and seal below.

(L.S.)

.....
.....

.....

Witness

Another example of a release provides for the payment of a sum of money. This type of release is used when professional models or other outsiders are employed to pose.

Date:

City and State:

For and in consideration of the sum of dollar(s) in hand paid, receipt of which is hereby acknowledged, I hereby consent to the reproduction and use of (description of photograph) by (name of firm or publicity organization or individual), its nominees (including publisher), and its client (name of client, if any) for advertising, trade, and art purposes in any and all publications and other advertising mediums, without limitation or reservation.

.....

Signature

.....

Witness

.....

Witness

The Mechanics of Publicity

There is such keen competition among the syndicates that the publicity man must "watch his step" in the way he handles picture publicity material. To be fair to all the various agencies is a difficult task. However, the publicity man can hardly expect cooperation from the entire group if he consistently favors one syndicate to the exclusion of the others. There may be apparent advantages in giving a "shot" exclusively to one picture agency, but usually it is not advisable to do this. All should be given an opportunity simultaneously. It may be best to let one syndicate have an "exclusive" at times on certain shots that are either not very "hot" or of a type especially suited to one agency.

Publicity men usually have splendid cooperation from photograph syndicates. The syndicate editors have learned from their experience with the more efficient and capable publicity men that they have nothing to lose this way and often get material they would miss otherwise. A photographer is assigned to cover any publicity event that gives reasonable promise of producing good photographic news.

To get this willing cooperation from the syndicates, all that is necessary is to inform them of the event far enough in advance to allow them to get the assignment on their books and arrange to cover it. Give them the facts, including the story behind the publicity, the location, the person to see when the photographer arrives on the scene, and any angles of the publicity that may indicate its pictorial possibilities. Should they not cover the story, it will be for one of two reasons: (1) either more important pictures were available, or (2) the event was considered of insufficient news value.

News syndicates cannot afford to compete with commercial photographers in the sale of prints. The news syndicates copyright their photographs and thus obtain a higher price. The publicity man must have faith in this channel and in the news value of his picture. Although he may

Blueprint for Public Relations

purchase extra prints for his own use, fair play demands too that he must not duplicate the syndicates' distributing activities. The news-picture agencies demand exclusive rights when accepting pictures. The publicity man places himself in a precarious and even ruinous position if he tries to profit himself by using both the syndicate and the commercial photographer for the competitive sale of his prints.

Honesty and fair dealing are universally good business principles for the publicity man, who must maintain a good reputation or be ruined. The use of the commercial man in competition with the news photographer may seem advantageous for a while and may effect a transient economy, but the final results will be disastrous. Let the commercial man serve only as a form of insurance against noncoverage of the publicity event unless he is an experienced news photographer.

Needless to say, news pictures must be of widespread interest to be accepted by a syndicate. Publicity pictures of purely local importance have no sale unless it is possible to introduce in them a national angle. Events like the Spring Fiesta in San Antonio, the Mardi Gras in New Orleans, the Frontier Day celebration in Cheyenne, and the Union City, N. J., Passion play are purely local. Yet because of the regularity of their observance and the long-standing national recognition they have won they are lifted out of the local sphere into one of national interest. This end may be accomplished also by the inclusion in the picture of a person of country-wide rather than local prominence.

Specialists in the field of photographic publicity make a thorough study of news pictures in current published form. Their sources are the daily and weekly newspapers, the illustrated magazines such as *Life*, *Click*, *Look*, and *Pic*, and trade publications. A careful digest of the rotogravure section of newspapers reveals to experts what other publicity men have achieved in this wide and important field

The Mechanics of Publicity

and the way in which newspapers handle publicity photographs.

The beginner should follow the example set by these experts. He should learn the techniques of publicity men by reading the publications that make use of news and publicity photographs, learn the how and why of captions for published pictures, and compare them critically with the captions in print.

Arranging the Material.—Since the news story does have a definite technique, the wise publicist will prepare his material according to that technique, so that it will be favorably considered by the editorial staff. If his material already conforms to the paper's standard, less work, obviously, will be required on it in the newspaper office, and it will receive early consideration.

Many editors prefer to receive publicity that reaches them in the convenient mat form. At first glance the use of mats in publicity may be made to appear like a wonderful opportunity. It seems such an easy process to cast a plate from the mat and drop it into the form. Time is saved by having no type to set, no cuts to make. The editor can use the mat to fill up space, and—bingo!—he has attractive illustrated material. But is this wide use of mats desirable from the standpoint of effectiveness?

Most editors, when they use the mat form of publicity, realize that for best results they must exercise considerable care, skill, and judgment. They make the material meet the requirements of their individual editorial standards. When newspapers are equipped to make their own cuts, they do not care if publicity is in mat form or not. They have their photoengravers, their batteries of linotype machines. The overhead of the department is a fixed item. Those papers can make cuts and set type under ideal conditions. They would prefer a mimeographed publicity story and a

Blueprint for Public Relations

photograph to a mat and use them in the way best suited to their needs.

What factors determine the advisability of using mats in a publicity campaign? First comes the question of the money available for their purchase. Second, the problem is to determine whether the means of publicity is suited to the publicity project. Third, the choice must be made as to the potential benefits of the mats to smaller communities, which after all make the greatest use of this form of publicity.

Publicity mats are used by some 4,000 weekly or semi-weekly newspapers and by three-fourths of the 1,750 daily newspapers. The placing of news and features in the large metropolitan dailies and magazines requires one technique, whereas placing of news in the smaller suburban and rural newspapers requires another. This latter group is very important in welding public opinion, for country weeklies are generally read to the last line by the whole family.

For the rural and suburban areas the mat publicity story has intrinsic value. Because of the moderate size of these publications, publicity features carried in them have a high visibility. The requirements usually do not demand "hot off the griddle" news. The mats are most effectively used in putting across pictorial publicity that has no perceptible time limit for publication. Because of this they can be used in building up other publicity and in filling gaps in publicity campaigns. Publicity coverage can thus be extended from the big urban centers to the smaller communities, performing efficiently a type of publicity not easily supplied otherwise.

The mat publicity story is generally a semifeature story, dealing with some feature element of a publicity story that will be published without alteration in text. The papers, with few exceptions, prefer to use the mats as they are re-

The Mechanics of Publicity

ceived by them. The largest practical size of mat is two columns wide and not more than $8\frac{3}{4}$ inches deep.

Because of this ready usability of publicity mats, editors of smaller newspapers usually are glad to get good publicity stories or publicity photographs in mat form. Mimeographed publicity stories are therefore at a distinct disadvantage with smaller papers when good mats are available.

Another factor in favor of the mat publicity story is that it seldom consists of straight type. If a story merits space in a paper's news columns, the editor willingly sets the publicity in type. He will not as willingly go to the expense of making photoengravings unless they are of unusual publicity significance.

Read the country or suburban weeklies to get an idea of the extent and the way they use mat publicity. That which gets printed is adroitly handled and is frequently used to fill holes in news columns. You will profit from a careful study of these papers by being supplied with publicity ideas and suggestions, as well as ideas for layout and typographical style. The mat publicity you see is the pick of that released, carefully chosen by editors because of its appeal to their readers. Reading these publications will give you a more thorough appreciation of the mat publicity that gets printed.

The use of boiler plates instead of mats for publicity meets with two sound objections. First it is an expensive plan, made more so by the heavy costs of shipping. Second, if a newspaper is so small and so poor that it is not equipped to cast mats submitted to it, there is reasonable doubt of its value as a medium of publicity.

There is a leaning among the smaller newspapers toward mats offering illustrations only, combined with mimeographed copy of the publicity text. This is an excellent combination and offers a wider range of uses to suit the

Blueprint for Public Relations

individual newspaper. For example, a publicity story on a speech by a prominent person may be used along with a mat of this person. Publicity on salable goods may likewise be released in mimeographed form, accompanied by mats illustrating the commodities.

A combination of publicity pictures and current news pictures that contain no publicity plug is advantageously used. This syndicated service makes it possible for a selected list of newspapers to get a group of news pictures in mat form free of charge in exchange for including in their papers one or two publicity pictures. Those who operate these services see to it that the publicity photographs have news significance as well as publicity value.

Keep in mind that it is not the form of publicity but the quality of publicity that counts. Newspapers all over the country receive thousands of publicity mats daily. Even small country editors have their choice of a wide variety of mat publicity. The publicity mat needs to be good—something unusual, something appealing, something “tops”—if it is to compete successfully for space.

The publicity man should be careful and conscientious in mat production. Anything in mat form will not do. To be successful, mats must be as newsworthy as the regular releases. The needless use of trade names and pointed commercial references should by all means be avoided. Make use of good illustrations by a capable artist, and have a competent matmaker do the job. Never neglect to check the proofs, to see to it that details in the cuts are clear and definite, that there is good headline balance, that the type in the text matter is right. Always be sure that the text matter of the mat is right for newspapers.

The smart publicity man who is sound and practical in getting his publicity across employs the mat method, but he does so intelligently. It is particularly advantageous for him to use mats when attempting to reach smaller news-

The Mechanics of Publicity

papers. When he wants to get maximum coverage, first he should ascertain the practicality of this form of distribution; then, if he finds that it is worth the cost, by all means he should use it, but sanely.

As for selecting mediums there are many good points and a few bad ones on the use of each form of medium. Each reaches a different audience. The very technique of presentation makes each adapted to a particular message. Each produces different effects. As many as possible (all, at best) should be used in a large publicity campaign.

The public is not neatly divided into compartments, such as taxpayers, radio listeners, housewives, and newspaper readers. These groups overlap. It is highly important that the publicity man make a survey of the public to be reached by the various available mediums beforehand, so that the campaign can be planned to use them most effectively.

News Wire Services.—Stories that are of more than local interest are sent from town to town by the great press associations, which supply newspapers with most of their news outside of what is written locally.

The publicity agent should send stories of immediate interest to the correspondent of the press association or to its district headquarters. Less timely stories may be mailed in to headquarters. This office issues a mimeographed daily or semiweekly news letter to its subscribing paper in which news of lesser importance is carried. This material should be marked with a release date and be sent in early.

The great press associations, the United Press, Associated Press, and International News Service, send important news by teletype. As they cover the world, their space is limited and only the best news is handled.

Some of the larger cities have city news services, which cover all routine happenings in the city itself and send reports to the member papers of the city. This is convenient

Blueprint for Public Relations

to the city papers, for it saves paying a reporter for each paper to cover the ordinary course of city affairs.

The news services should be provided with advance stories when this is possible. Also they must be furnished with "spot" news about additional developments that become known only as they occur. This should be done through local correspondents or, if there are none in the town, through the district office. If there are correspondents, you will cultivate their good will by giving your news to them rather than going over their heads.

All newspapers subscribe to one or more of the feature services, which provide them with comic-strip serials, national columns, and many short, lively feature articles. Good features with photographs can frequently be placed with these services. They will then be sent to all the client newspapers. One of the most famous is N.E.A. (the Newspaper Enterprise Association) in Cleveland. Wide World, equally important, is a feature service of the Associated Press.

Besides the three major press associations there are numerous syndicates of various kinds. They deal in features rather than in straight or spot news. These syndicates distribute a wide variety of features to newspapers and magazines. They sell them as separate items or as a series. Thus a paper can pick and choose whatever it desires, whether an entire woman's page—including beauty articles and items on interior decoration, fashions, health, etc.—or a half page of science news, a serialized fiction story, a page feature, or a daily poem.

Syndicates through their individual editors are frequently receptive to sound publicity ideas and suggestions. As a matter of sound policy it is wisest to obtain detailed information on their requirements before placing stories with them for distribution. Syndicates demand specialized and exclusive material. The matter they sell, obviously, must be

The Mechanics of Publicity

available only through them. They are not interested in material that has already been released generally. Flagrant publicity is taboo. Trade names are usually forbidden.

The experienced publicity man knows it is best to study material a syndicate already has in print to learn what type of stories it seems to prefer and then to seek an opportunity to supply it with publicity stories along similar lines. The publicity story must be carefully built to conform to its style and standard. In sending the release to a syndicate a brief note should be submitted explaining that the release is exclusively for the syndicate and in addition stating the willingness to supply additional facts or to work up the story along any other lines it suggests. Much time and effort may be saved if the publicity man has queried the syndicate on his publicity in advance.

Institutional Newspapers.—Institutional newspapers, all varying in format and content, are steadily proving their value to both employees and management. Serving as an ideal medium for important communications to employees from time to time, these model newspapers have also supplied a constant need for authentic factual information about the company, its employees, and its products. The most popular and successful publications, however, play up and feature employees first; all else follows in importance.

The majority of institutional newspapers are written and edited in professional metropolitan style and carry the following material.

1. Classified advertising published free for employee only.
2. News of company and products.
3. News about individual employees in articles and columns.
4. News about employee groups.
5. Recreational and sports news.

Blueprint for Public Relations

6. Features and cartoons.

7. Numerous photographs of employees and products.

Most of these newspapers are as streamlined as a national picture magazine. Next to employee news, emphasis is placed on safety, education, material conservation, health, production-improvement suggestions, employee recruitment, absenteeism, and many other topics having a direct bearing on successful production practices.

A recent survey reveals that a notable effort has been made by the plant-organ staffs to maintain good newspaper practices in company papers, toward the end of holding the interest of employees and preventing a feeling on their part that the papers are company propaganda. All editorial statements or opinions are consistently carried inside quotation marks with the name of the person responsible or else printed as signed statements. Because a high degree of factual accuracy has been maintained in all statements not labeled opinion, employees in general respect the authenticity of news printed in the majority of newspapers published by reputable industries and consequently respect the company.

Increasing acceptance of well-edited newspapers by company employees is evidenced by reliable checks made on distribution days and by suggestions and comments received in recent cross section surveys of companies. A more specific indication of acceptance was found in an employee questionnaire distributed in the Inglewood plant of North American Aviation, Inc. Asked whether they liked *Skywriter*, 97 per cent of the employees said yes.

In addition to weeklies, most companies also publish a monthly, bimonthly, or quarterly magazine. Douglas Aircraft Corporation's ultrasmart *Airview* is distributed to a total of 175,000 employees of all seven Douglas plants monthly. As a representative house organ and as an inte-

The Mechanics of Publicity

grating factor for the organization, *Airview* has earned a reputation within the industry and elsewhere for quality and effectiveness.

The editing of *Airview* is motivated by the following purposes:

1. To acquaint all employees and their families with the importance of the products they are building.
2. To emphasize to all employees that they are members of a great "team," rather than merely workers in a local plant.
3. To make each employee, however insignificant his job may be, feel that he is playing a real part in Douglas's production effort.
4. To convey to all employees, through articles, photographs, cartoons, and posters, information essential to the satisfactory performance of their jobs.

The final editing and publishing of *Airview* are performed by a five-man editorial board headed by A. M. Rochlen, director of industrial and public relations, but all material relating to the branch organizations is prepared by the staffs in the various plants. Although a reasonable space balance is maintained in the magazine among the seven plant cities, probably one-third of the original planning, writing, and photographing is done at the parent plant.

Also in the "colossal" class of industrial publications is *Monsanto*, published by the Monsanto Chemical Company of St. Louis. High in reader appeal, the magazine has become one of Monsanto's biggest single mediums for making known its business philosophy and company policies on subjects of broad interest. Through it the company has publicly discussed the question of corporation ownership, the place of older men in industry, the effects of war on industry, the value of research, hidden taxes, and the economic growth of cities and their dependence on profitable enterprises. All these stories were gathered at considerable effort, and in almost every case a Monsanto plant city was

Blueprint for Public Relations

chosen as a pictorial example and Monsanto employees were used as examples.

Howard A. Marple, perspicacious editor of the magazine, pointed out recently that public discussions in the magazine of these pertinent and timely subjects have been well received and that Monsanto employees all over the country as well as customers and friends in the chemical industry have been able to clarify their views of Monsanto's plans and intentions through these stories.

Significant is the fact that the magazine has become the sounding board for the announcement of all important company policies. According to Marple, Monsanto stories have gained wide and favorable notice in the national press.

Marple said, "Here are the aims of the magazine; rather than sound stuffy and high-flown, we'll put them in a nutshell: To publicize the name Monsanto; to make known to the public at large the company attitude on questions vital to us; to sell our products, not by plugging but by making friends of our readers, who consist of customers, stockholders, employees, and friends of Monsanto."

The circulation of the magazine is 55,000. The company has received hundreds of unsolicited letters from various sources commenting favorably on the magazine. In a number of instances the staff has been consulted by leading industrial firms who were interested in establishing similar magazines and who had been referred to Monsanto by impartial sources as possessing the outstanding house organ in the field.

In the publications of North American Aviation, a character known as Willie Wingflap was introduced a few years ago and soon became a favorite with all readers of the company's newspaper and magazine. Conceived and drawn by Dennis McCarthy of the Inglewood staff, the lovable Willie has been widely reproduced in other industrial house organs and drew the following comment from J. C. Herrick, Pacific

The Mechanics of Publicity

coast editor of *Look*, at a meeting of the Association of Industrial Editors:

Willie Wingflap is an excellent example of the type of regular feature house organs should try to develop. . . . The execution is excellent, the quality of work one would expect to find in magazines like *The New Yorker*.

Harry E. Ellis, veteran house-organ editor and director of publications for the Dr. Pepper Company, says: "Experience has proved that in many company organizations where good industrial publications are on the job, the difference between employee and employer is far less than in organizations without publications. Exception to this is the case where either employees or management assume full control of the publication in order to promote its own interests to the exclusion of the other, in which event the cause is defeated entirely. A good industrial magazine, in order to succeed as such, must represent the interests of all concerned. It requires the services of a capable editor who has the ability to see the problems of both management and labor and deal with them tactfully. Such an individual is of untold value to an organization, for he does much toward solving problems and in many instances the alert editor prevents the development of situations which might otherwise be serious."

Good house organs are desirable because they promote a satisfied and more loyal group of employees and employee families who, because they are well informed about the company, will (1) become ambassadors of good will, and (2) become customers. Employees will develop a feeling of pride in the knowledge of company affairs that they will come to possess. Employee publications also serve as a permanent record of the company's development.

Radio.—Within the last few years radio—the "audible newspaper"—has become a tremendous factor in dissemi-

Blueprint for Public Relations

nating information and shaping and holding favorable public opinion. For legitimate headlines and commercial plugs the radio is most effective, since spot news and announcements can be broadcast to millions before any such reports could be printed and distributed. The reading public, of course, relies upon newspapers for details and for more general news coverage, pictures, and features. However, while only one person at a time can read a newspaper, any number can listen simultaneously to a radio broadcast.

Radio afforded President Roosevelt an unprecedented opportunity, by means of his "fireside chats," to get close to the people and realize an added influence over them. And many a stage and screen star, face lotion, and soup have the airways to thank for rejuvenating and maintaining their reputations.

In using radio, the publicity man cannot easily measure the size of his audience. However, specialists in the radio field, such as Crossley and Hooper, have devised methods of estimating radio audiences and rating programs accurately.

Perhaps radio's greatest advantage is that a message reaches the public exactly as it was written—not revised to suit newspaper requirements. However, before a program goes on the air, it must be edited and checked. The speaker may say whatever he wishes as long as he adheres to the rulings of the radio station and the Federal Communications Commission (FCC). Consequently, program material must be prepared and submitted sufficiently in advance to permit perusal.

The radio audience generally demands entertainment with a capital E. Popular or classical music, drama, comedy, cultural or quiz programs all find an avid audience. But the publicity man who plans to use radio must plan his program to suit the character of his sponsor's product.

The Mechanics of Publicity

The listener need do no more than press a button, and he receives the program he enjoys. He does not have to buy a paper or turn a page but can listen while he goes about something else. Aside from the convenience afforded the listener, the pleasant, persuasive voice of the announcer or principal actor makes the message more personal, understandable, and effective than is possible with ink and type.

Radio has its pitfalls too. Speakers, announcers, and performers can tire or irritate listeners; therefore, the fullest care must be exercised to select the professional radio artist who will not antagonize the audience which he is trying to influence favorably.

Some things that radio bans are allowed in the press. It is likely, however, that, if topics are banned on the radio, they are too controversial to interest an astute publicist. Radio tries to be fair to all groups, factions, and parties; it is not improbable that, should the publicity man be given time to advocate a controversial cause, his opponent would also be given time to criticize it.

Radio permits the publicist to make use of originality and repetition. A program may be broadcast just once, but the effect of repetition may be employed without monotony—without repetition being apparent to the audience. A series of broadcasts may be used during the campaign, driving home one idea, but it will take on varied, not identical, forms.

The radio program should be so written and directed that it will appeal to the particular audience to be reached. It must be consistent and in harmony with the plan of the campaign as a whole.

If women are to be interested chiefly, the daylight hours are the most desired time for the program. For the mixed audience, the night hours are the time to reach the greatest number of people.

Blueprint for Public Relations

The publicity man should choose a station and time fitted for and most likely to reach the audience his plan is designed for. Appropriate entertainment should be included in the program if a large number of listeners is expected to hear the program through to the end. Every program must be synchronized, consistent, and harmonious with the campaign.

Let us go behind the curtains and eavesdrop on the birth and development of a national radio show from its inception as a mere idea. The account executive of one of New York's prominent advertising agencies is talking with the advertising director of his juiciest account. Says the account executive,

"Tom, I think we've got the framework for a terrific show. Glance through this synopsis."

Twenty minutes later, the advertising director looks up from the proposed program.

"That," he says, "is a natural for my money. I'll try to arrange a conference with J.L. for tomorrow. Check me later."

Next day, the account executive and several of his associates attend the conference to elaborate on the synopsis and clear up for their client certain significant points. The conference runs somewhat as follows:

"J.L., an appropriation of \$780,000 will be ample to produce the show once a week for 13 weeks."

"Yes, we'll use the same time we used for 'Symphonies in Manhattan'; the people are accustomed to the spot."

"Right, it'll catch the women and men at that time, and the youngsters too."

"Rural sections? Don't know exactly, but we'll check that. The farmers'll eat it with a spoon, though."

"We've already got approval from the FCC."

That's just the preliminary conclave. The next meeting is attended by an executive of the sales department of the

The Mechanics of Publicity

broadcasting system under consideration. Also present are the potential producer of the show and perhaps even the script writers and director.

In radio, the producer is the coordinator. In the case of so-called "soap operas" or "women's weepers"—afternoon emotional shows "beamed" to women—the producer frequently suggests the story line to the script writer. It is the producer who dictates when a new character is to be brought into the serial or an established character killed off. Sometimes the producer will instruct the writer to inject into a particular script a sequence containing material that the sponsor can tie in with his advertising and promotional campaigns.

The director of the radio show is sometimes provided by the advertising agency but most frequently by the broadcasting company. His job usually carries the dual responsibility of casting and directing the production. He rehearses the cast until dialogue, songs, and sound effects are perfectly executed and timed to a split second with the musical background, if any.

Going back to the second conference we find now that the sponsor has decided to take up his option on the radio time contracted for the previous season. The radio sales executive says he will have the agreements drawn up and submitted to the sponsor's attorneys in a few days, and the script writers are instructed to set to work devising two scripts based upon the synopsis.

Actually, the nucleus of a radio program, local, sectional, or national in scope, might originate with anyone from the office boy to the chairman of the board. Moreover, the mechanics of instituting, framing, casting, directing, producing, broadcasting, and publicizing the program will vary in relation to the locality, sponsoring organization, and size and character of the radio station or system utilized.

Blueprint for Public Relations

There are, however, several virtually inviolable radio traditions. One of these concerns the contractual phase. Generally, advertisers purchase radio time in advance, for periods ranging from 13 to 52 weeks, *i.e.*, for periods of 13, 26, 39, or 52 weeks, with options to renew the contract "if, as, and when." This is the accepted rule whether the sponsor plans to use a single 1-hour period each week or daily spot announcements.

To go back to the mechanics of the studio, there is one universally enforced rule. Broadcasting companies of standing demand that copies of all scripts, commercial plugs, spots, or any other material to be broadcast be submitted to the company in advance and in accordance with the individual broadcasting company's dead line. This permits their legal experts to scrutinize the proposed programs and to suggest deletion of libelous or censorable copy or addition of material for clarification of ambiguous or obscure statements.

In radio, as in all other institutional functions involving use of an organization's name or the name of its products, the public-relations director dictates and guides the policies governing radio programs. Together with the company's advertising director and the advertising agency's account executive, the public-relations director helps bring into being and then nurtures to maturity every program in the series.

Motion Pictures.—The motion picture has come to be recognized as one of the most powerful weapons of publicity and propaganda. It is doubly effective as a means of influencing public opinion because of its tremendous audience and the scope of its appeal to the eye and the ear. It has been known to perform miracles in changing our thoughts and actions. Particularly was this true during the Second World War.

The Mechanics of Publicity

There is a growing trend among farsighted organizations toward the greater use of the film, the trend being constantly away from the point-blank commercial forced upon the audience. Clever executives avoid the inconsiderate policy of making theater patrons who pay admittance view plain, unadulterated advertising. Highly effective motion-picture advertisements are the shorts or trailers that are interesting, educational, or both, and can be classed as entertainment.

The film can imply many things that it is difficult to convey by other means. Usually subtleties, shades of meaning, innuendoes—can be reproduced more effectively in the motion picture than they can by the printed word or by the tongue.

Through the means of motion pictures audiences of publicity feel exactly what the publicist wants them to feel. The theater is dark. There are no distractions. The audience is there to be entertained, and during the showing of a film a spectator usually forgets his surroundings—the picture becomes a reality. His emotions, therefore, can easily be moved. The audience can be made to laugh or cry. Hearts can be made to beat faster. Love, hate, joy, sorrow, and pity are the emotions moved by the two-way combination to influence the eye and ear.

Motion-picture production and distribution are highly complex and, of course, expensive. Full-length pictures are available only to the largest of corporations. Trailers and shorts, however, will often serve the purpose. Good ones are extremely effective and may be depended upon to publicize, advertise, and entertain. The cost of a trailer or short is moderate and usually within the reach of average-sized organizations.

Trailer pictures should be made by a recognized producer, one who has had successful experience and can meet the publicity man's requirements. It is a waste of money

Blueprint for Public Relations

to have filming done by an inexperienced and incompetent photographer. All details such as filming and distribution should be left to the producer.

Tom W. Collins, expert in producing industrial films, says:

The motion picture is a medium that, when used properly, can influence the most skeptical audience. Each film should be planned in advance down to each individual scene, and each scene down to the finest detail. Then when the film is presented, it will flow smoothly and accomplish its function with no effort on the part of the audience. Presenting your product in an inferior motion picture immediately lowers the public acceptance of the company and its products and only results in an undesirable opinion of the company's operations. Several factors must be interwoven to produce the desired result in company-sponsored films. Among these are:

1. Photographic composition must be pleasing to the artistic sense.
2. Techniques of production, such as acting, lighting, sound and sound effects, negative and release print quality, must be of the highest standards of excellence.
3. The message or product must be presented in an interesting as well as entertaining manner.
4. It is also important that the film be studied from a psychological standpoint for audience reaction.

Good rules to bear in mind in using the motion picture are to employ professional talent, let the story have plenty of movement and human interest, never stint the budget, have a complete plan before filming begins, and know in advance who and what the audience will be and how this audience can be reached most effectively.

Speeches.—One branch of the campaign organization whose cooperation with the publicity department is particularly desirable and necessary is the speech department. The publicity director arranges not only programs at organization-sponsored meetings, but he places speakers on other programs, such as conventions, luncheons, and luncheon

The Mechanics of Publicity

clubs. The speakers' bureau seeks men who can get their message across briefly and interestingly. The publicity director also helps the speaker by giving him a review of the campaign objective and the specific angle that is to be stressed in addressing various types of audiences. This is important because speakers are frequently allotted only 5 or 10 minutes. It is the publicity director who knows what angle or point is to be played up in those precious moments. A garrulous orator in a speakers' bureau is like a bad apple, which spoils all the other apples in the basket. Long-winded oratory is out.

The experienced campaign director utilizes the services of the top executive when he is an effective speaker. When he is not an effective and experienced speaker, a deputized speaker should be named. The day has passed when an important personality is in itself sufficiently satisfying to overcome bad delivery in speaking. Audiences are impatient. They are as interested in *what* is being said as in *who* is saying it. It is deplorable that so many men elevated to key positions in business and industry have neglected to prepare themselves to address audiences adequately and interestingly. Since America has become speech-conscious, there is a slight upward turn. It is greatly to be hoped that in the coming years, as we grow more and more aware of the importance of the short business talk or the campaign speech, leaders of business and industry will study to improve both their manner of speech and platform deportment.

A forceful and dynamic personality is a great asset to the speaker, but it is not essential. However, sufficient vitality and sincerity to support the message with conviction and enthusiasm are absolute requirements.

The chief outlet for speeches is furnished by civic- and business-organization gatherings, such as Chamber of Com-

Blueprint for Public Relations

merce, Kiwanis, Lions, and Rotary meetings and club, college, and professional affairs.

The influence of the speech reaches beyond the group to which it is addressed, even though radio makes that group gigantic. It can be made larger by use of other mediums. The newspaper will report important parts of the address to an even larger if somewhat overlapping audience. Many professional organizations follow the practice of printing all speeches made by guest speakers in folders and booklets and sending them out through the mail to large numbers of persons who are on their mailing list.

Care should go into preparation. The audience is critical. The appearance of truth is almost as important as truthfulness. Facts must be checked. The tone must be sincere. Each speech should have a goal visible from the start. It should be terse, interesting, and well rounded. It must be simple in thought and phrasing. It should make an ineradicable impression on the mind of the listener and the reader. Constructive, sound, and logical thoughts that are clearly and ably expressed constitute the requirements. Straining after humor should be avoided. A natural light touch is good, but an executive is not expected to be a vaudevillian. If the speech is written by a ghost writer, it must be prepared so that it will sound like the man who delivers it.

An expert's help is advisable. Many large organizations retain specialists to help prepare speeches, but unfortunately they do not retain specialists to train the executive in the art of effective speaking. This is a serious mistake. Although the prominence of a speaker may carry weight, it will never put a message across if he mouths his words, uses inadequate tone volume for the size of the hall, or speaks too rapidly or in a monotone, thus failing to make his important message even understandable to his listeners.

The Mechanics of Publicity

Speeches should be timely, fashioned to meet a present and unique conjunction of audience, event, and speaker. Their effect may seem merely temporary. But a bad speech can mar an otherwise smooth-running campaign, and a good one can advance it.

Do not forget the long view in preparing a speech. Men have good memories, and the momentarily effective speech may be revived, particularly during a political campaign, as a boomerang later.

Ruth Voss, director of the Voss School of Speech and a recognized authority on public speaking, says that "simplicity and directness can not be overemphasized." She offers this advice to speakers:

The expert speaker addresses an audience with confidence and ease. He does not resort to affectations of tone or personal mannerisms in either attitude or gesture in order to impress his listeners. When the speaker devotes his entire skill to making the message impressive, and forgets himself, the audience too will be engrossed in that message. . . . Be enthusiastic about your subject—believe in it wholeheartedly—speak clearly and sincerely—and you will speak well.

MISCELLANEOUS MEDIUMS

Stunts and Parades.—The average businessman realizes the need of attracting the attention of the public to his business. He calls in the publicity man to work with him. Imagination, a good promotional sense, and a good sense of showmanship are the characteristics out of which come ingenious publicity situations. The businessman is learning to do the unusual, to sponsor novelties, to dramatize phases of his business, and even to go in for publicity stunts.

In recent years businessmen have learned to invest their business with glamour, casting aside their mantles of conservatism. Why? Largely because the publicity man has

Blueprint for Public Relations

successfully presented ways and means for interesting the public. These businessmen want their product to be talked about and thought about. This end often calls for the creation of situations productive of publicity.

Publicity catches on quickly when it is unusual or odd or thrilling. It also reaches its mark when it is enlightening or when it adds to our knowledge.

In their efforts to create publicity, wide-awake publicity men go to endless trouble, spending hours of time and often many dollars to achieve their end. Frequently, as they carry out their publicity activities, they perform a public service. The likelihood is that, no matter what subject they may be publicizing, they can sponsor or undertake some activity which will be of public service as well as of direct publicity value to their sponsors.

From the viewpoint of commerce and industry, particularly in the tourist and convention divisions, the best mediums are exhibits and displays. Through these, the successful publicity man is able to show the practical advantages and also portray the romance of the state or community. The visitor can thus learn the part the community plays in the progress of commerce and industry.

All details of the programs and aims of the administration or the institution can be explained in the display or exhibit through use of charts, motion pictures, talks, booklets, and miniature reproductions of scenes. News pictures may also be used to advantage. All must be coordinated and synchronized, designed to produce a definite action or decision on the part of the spectator. The display or exhibit must be logically planned in order to influence the public.

Not only should the exhibit and display attract tourists; it should introduce the city or state to people from other communities and build up better understanding and cooperation—in short, it should promote public relations and good will. Recognized by all experts in the field, the advertising

The Mechanics of Publicity

and promotional value of such display is aimed at the people of the community itself, at the out-of-state public, or at industrial executives.

World fairs, national conventions, and large industrial exhibits afford some of the best opportunities for exhibits and displays. At such affairs industries, firms, states, and nations are enabled to advertise and publicize their progress and their superior products and advantages, and many seek to attract new industrial and commercial interests as well as tourists.

Many institutions and promotion groups consider the display and exhibit so advantageous that, rather than wait for national fairs, they will set up displays and exhibits to take directly to the people by placing interesting, attention-getting displays in hotel lobbies, in air-line- and railway-ticket offices, and in other places where they may be seen by the traveling public.

Successful shows are planned and designed by professional experts. In each town the display should be sponsored, or "fronted," by a manufacturers' association or by some civic group. The support and cooperation of such persons are sought first, then that of the other influential personalities of the community, depending upon the nature and purpose of the display.

After the preliminary plans have been formulated, the organization groundwork laid, and the theme decided, the next step is to plan a parade, stunt, or "cheesecake" show, to publicize the principal attraction. Advertising must be prepared, car-window stickers and bumper streamers printed and distributed, programs and notices printed, posters designed and printed or lithographed, prominent people of the section and special guests invited, radio announcements arranged, entertainment and special stunts planned, and other details, such as newspaper releases, handled.

Blueprint for Public Relations

Practically any group, institution, or governmental agency can use an attractive display or exhibit to good advantage in connection with the publicity campaign. The publicist should be able to visualize the idea and picture the theme in terms that will be understood by the public. He should present it in an interesting and yet constructive fashion. The display must appeal to the particular class to which the campaign is directed. A large display that assumes the proportions of a show must provide for amusement. Good, acceptable entertainment is essential to the success of such a show. The publicist must strive for beauty, harmony, action, and simplicity. Contrasts are effective, as well as animation and color.

Attractive posters play an important part in publicizing a cause. If they are seen frequently, the public will associate the pictures and slogans used on the posters with the campaign. Posters are not only attractive, but they also gradually plant the idea in the public mind. The best talent should be employed in preparing posters, for they should be professionally designed and distinctive in appearance. Unattractive posters tend to discredit the organization and fail in the intended purpose. Only when the budget allows for an adequate sum for posters should the publicity man attempt to use them in his campaign.

For a window display a staff poster that stands alone, size 28 by 42 or 11 by 14, is recommended. The publicity man will find that posters are effective on the front and back, as well as in the interior, of streetcars and busses. The publicity man must usually make the necessary arrangements with the agencies which control advertising of this nature.

Posters used in street campaigns should be of a medium size, 21 by 28 being generally preferable, although a full sheet sometimes is used.

The Mechanics of Publicity

Billboards are frequently used by organizations and institutions to carry their message to the public. They have proved to be a very effective and desirable means of reaching all groups. Proof of this is the fact that the largest manufacturers in the world advertise their products by billboards year after year with good results. Billboard advertising is generally tied in with other forms, such as magazine, radio, newspaper, and motion-picture advertising.

The standard billboard is composed of 24 standard-sized poster sheets, each measuring 28 by 42.

Various types of window displays are also effective in the campaign, particularly when there is "life" in the display. Actual movement should be used when possible in order to attract attention and gain the interest of the public. If the display is unusual and properly designed, it can be depended upon to draw a crowd. This means added interest, plus word-of-mouth comment and probably newspaper mention. The following clipping from the *Dallas Times Herald* indicates the value of novel displays:

TAVERN DRAWS MORE ATTENTION THAN HEADLINES

Members of the congressional rivers and harbors committee from Washington were staying at a downtown hotel Monday; newsboys were yelling the details of the death of Cowboy Henry on the sidewalks in front of the hotel; luncheon clubs were meeting, as were various groups such as a government enforcement branch and the Community Chest.

The thing which caused more furor than any of these news items, however, was a small display in the lobby.

People stood three and four deep waiting their turn to get a good look. Traffic into the hotel was a snarl as persons coming into the lobby were temporarily halted because of the crowd, and stayed to swell that crowd by one more.

The display was a box mounted on legs so that it stood about 5 feet high. Over the glassed-in display was a sign from a well-known

Blueprint for Public Relations

whisky concern—"Duffy's Tavern. This is an exact replica of a bar of the early 1890's."

A good parade rarely fails to stir the emotions of the spectators. To register with the public it must have movement, color, and beauty. Just one float in a parade may produce the results that the publicity man needs; he should therefore never refuse an invitation to participate in a parade that is given during his publicity campaign. It is not unusual for a publicity man to promote an elaborate parade during the campaign.

A float or series of floats should tell a story, whether based on history, romance, achievement, or promise. Time and money may be well spent in building one or more floats for a parade whether it is sponsored by the publicity man's group or promoted by some civic organization. Impressive parades arouse emotions and attract the public—bands, uniformed men marching to the music, women carrying banners and streamers, children singing as they ride in beautifully draped floats, all cause a faster heartbeat in the young and the old. New postwar methods of light effects and other new developments increase the beauty and effectiveness of parades, which always will maintain their power to attract a crowd.

Success in putting on publicity stunts does not often reward the efforts of a novice. Publicity men of long experience play this game best. It requires daring, a well-developed sense of news values, a shrewd sense of timing and proportion, and an ingrained feeling for showmanship and stagecraft.

A publicity man may have a spirit of daring as well as a vivid imagination. Armed with these, he may "dream up" a publicity stunt, flattering himself that he will fool the editors. He does not realize that wide-awake editors recognize all publicity stunts for what they are. They know them

The Mechanics of Publicity

all and can see right through any new trimmings. The average editor instinctively senses a publicity stunt, as a rule being "fooled" only when he is willing to be fooled for a good reason. When he thinks the publicity stunt is meritorious and worth some of his valuable editorial or news space, he may assist by offering helpful suggestions.

Where the public apparently demands it, editors go out of their way to present news in a spectacular manner. Such editors will be more likely to use stunt publicity than will the editors of more conservative newspapers. Theatrical publications often deal editorially with outstanding exploitations and promotions of press agents, frequently nothing more than excellent publicity stunts. Study of the conservative papers reveals how cleverly publicity men have tied in with the news of the day, how many different aspects of a big story have been used as a "boost" to some specific publicity. While spotting these tie-ups, the publicity man will probably have thought of several ideas as to how he would tie up his own interests with the news of the day.

Stunts can be so overdone as to create bad will between the press agent and the newspaper. An example of this occurred in New Orleans recently when a press agent and a reporter of an afternoon daily concocted a scheme to have a spitfire blonde in a show troupe, which employed the press agent, put in jail. The reporter inveigled the police into arresting her on a trumped-up charge, on the promise that they, too, would get their pictures in the paper.

The stunt went off perfectly. Both afternoon papers gave it a big spread. But the newspapers found out that they had had their legs pulled and promptly closed down on all publicity for the remainder of the engagement.

Another stunt had better results. The press agent, through the reporter, talked the managing editor into putting a brief biography of one of the players in the paper each day. Everyone prospered; the publicist got his pub-

Blueprint for Public Relations

licity, and the paper that printed the sketch in the edition sold during the athletic meet ran its circulation up several hundred papers a day.

In nearly all cases, the public-relations man gets cooperation from the papers. Sometimes the reporter or city editor gives the public-relations man an idea better than his own; sometimes they improve on his. On the other hand, the public-relations man can be helpful to editors beyond merely supplying news. For example: A publicity man for a state agency recently drove a reporter for a newspaper in New Orleans all over the state and furnished his own photographer for a series of illustrated stories.

Papers like to have personal-experience stories written by their own reporters. Ringling Brothers and Barnum and Bailey Circus, for instance, nearly always offers a reporter a chance to dress up as a clown or ride on an elephant in the grand parade. The Metropolitan Opera allows reporters to "supe," or appear in mob scenes, and the United States Army goes out of its way to offer correspondents rides on tanks, planes, or scout cars or a chance to participate in a "battle" or maneuvers.

Sometimes this turns out even better than the Army expects. At an Army air base in Louisiana, five reporters went up in a squadron of new-type bombers. Returning to the base, the planes were caught in a line squall and had to run for an open field. They found a small airport just as one plane was out of gas and another developed a miss in one motor (a reporter, and a mighty sick one, was riding in the latter). But it made a swell story, and the Army pilots were praised to the skies for getting down safely under bad conditions. It was much better publicity than if everything had gone off as planned.

Section VIII

Instruments for Precision

HE who starts out without facts, all that are available and relevant, is like a sightless driver without brakes. He cannot see the best way nor avoid ultimate disaster.

LEO W. ALLMAN

RESEARCH, SURVEYS, AND MEASUREMENT

THE public-relations counselor can perform a service only as long as he recognizes public opinion as the great governing force of our social and economic world. Because society functions best when its leaders are in tune with public thought, public-relations men today work with facts, logic, analysis, research, and scientific knowledge. In business and industry they must be able to interpret the public to management as well as management to the public. Neither can be done successfully without factual information.

Public-relations men have not always recognized the importance of the sound factual basis. Some practitioners professed to be indifferent to public opinion, while others were skeptical and distrustful of public-opinion polls. Others relied upon "hunches" or derived their guidance on policy largely from prejudiced or unreliable sources who gave them only what they guessed to be the consensus of the public on given issues.

Blueprint for Public Relations

As one of the giants of the profession has said:

Management operates a two-way radio set. There is a flow of ideas to the public and a flow of ideas and opinions from the public. They are equally important and each dependent upon the other. Basic in the formula is sound policy directed to the public. However, to form sound policy, top management must know what people think, not what some executive "hunches" that people think. Management must keep informed through independent means about opinions of people outside.

Research and surveys are the instruments that government and business use to check on shifting trends in public thinking. Likewise, progressive public-relations men depend upon scientific sampling systems to determine the basis for new policies and to indicate the direction of future planning.

Among those who have made important contributions to developing and perfecting the highly scientific technique for measuring public opinion are such men as George Gallup, Claude Robinson, Elmo Roper, Renses Likert, Archibald Crossley, Samuel Stouffer, and Hadley Cantril.

One of the nation's leading public-opinion experts and a pioneer in the study of public-opinion sampling is Dr. Robinson, who heads a professional staff of nearly 100 psychologists, analysts, and researchers at his Princeton office and more than 900 interviewers from coast to coast who are in constant touch with people and their thinking on many different subjects. Dr. Robinson, former associate director of the Gallup Poll, founded the Opinion Research Corporation in 1938. It is now the largest organization specializing in opinion research for business.

His doctor's thesis, "Straw Votes, A Study of Political Prediction," was one of the first definitive studies of opinion sampling. His major efforts have been toward problem solving and the generation of ideas for general manage-

Instruments for Precision

ment and public-relations and advertising executives, rather than mere case gathering.

He is retained by some of the country's largest business organizations and associations for advice on public opinion. His Public Opinion Index for Industry, established late in 1942 under the sponsorship of such corporations as General Motors, Chrysler, Monsanto, Texas Company, Johns-Mansville, and Ethyl, already is a major influence in the operation of many other large industrial organizations and is highly recognized for its work in determining in advance the trends as they affect corporate policies.

The over-all work of the Robinson organization now embraces research into the fields of public relations, dealer relations, and labor relations, political studies, and studies in editorial problems, style design, market potentials, and advertising and radio. The work is done by the home-office staff of special business interviewers at Princeton and the field workers.

Dr. Robinson points out that the measurement of public opinion is a steadily developing science with a cumulative body of scientific lore and a record of practical achievement. He explains that the public-relations man has two methods of gauging public opinion—the *impressionistic* method and the *objective* method of sampling.

All of us use impressionistic methods in judging the world about us. We make an observation here, listen to a conversation there, add a little hunch or common sense, and out comes a conclusion. Impressionistic methods of observation have great value. They provide quick appraisals with a minimum of toil. Frequently, too, they yield brilliant insights which solve problems in everyday practice.

But the method of impressionistic observation has grave shortcomings. It involves a relatively high average percentage of error. It is frequently erratic. There have been political prognosticators, for example, who were uncannily accurate in judging the voters' temper in two and three elections in a row, then go completely wrong

Blueprint for Public Relations

on the third or fourth try. Above all, it is frequently difficult for impressionistic observers to agree on what is the fact. One vice-president believes the workers love the company; the other vice-president believes the workers hate the company. One vice-president's opinion is as good as the other's. And company action is paralyzed. There is obviously great need for objective tests.

Thanks to modern opinion sampling, such tests are available. In all scientific procedure, the first step is to set up a measuring stick. In opinion sampling, this measuring stick is the questionnaire which lays down categories into which people classify their attitudes. These categories may allow respondents great latitude, such as "What is your feeling toward the OPA?" Or they may lay down simple alternatives, such as "yes or no," "favor or oppose"; or they may describe in some detail a series of attitude stations on a scale of value. Whatever the method employed, the point is that the questionnaire provides an objective device for measuring sentiment, in the same sense that a thermometer is an objective device for measuring heat and cold.

Questionnaire construction, of course, is a highly skilled business. Attitudes are complex phenomena, and it is easy to force them into tortuous categories that destroy their true meaning. Also, the words and phrases that make up the categories are frequently found to be elastic, like rubber. Words have different meanings and carry different emotional overtones with different people. Word meanings change over a period of time. Why suffer pain when you can be cured by a simple jerk? These facts pose real problems for the opinion researchers.

Once the system of interrogation is worked out, a representative cross section of the public is interviewed. In a nationwide sample, this means East, West, North, and South; urban and rural; big city and small town; men and women; rich and poor; young and old. Depending on the problem representativeness may also call for control by religious or political affiliation, education, or the ownership of a home. The point is that the composition of the sample must parallel that of the population being surveyed. Once that is assured, the researcher can make the inductive leap from the sample to the larger public and be pretty sure that he is right.

Instruments for Precision

Drs. George Gallup and Saul Forbes Rae, in "The Pulse of Democracy,"¹ point out that "wording questions [is] simple only to the uninitiated. The expert knows the possibilities of error. Bias may intrude at various stages, and bias is the eternal foe of the conscientious poll director since it would instantly vitiate his measurements."

After discussing the attention that is given the question and the method employed by the institute in sending out experienced interviewers, "each of whom contacts a small segment of the American cross section," Drs. Gallup and Rae sum up the requirements of survey questions as follows:

1. The question should be as brief and to the point as possible. Long conditional or dependent clauses tend to confuse.
2. The words and phrases should be simple and in common day-to-day use, among all groups in the community.
3. The questions should not include words which have a strong emotional content.
4. The questions must avoid all possible bias or suggestion in favor of or against a particular point of view.
5. The questions should include all the important alternatives which may emerge on a given issue.
6. Where the individual is being asked to choose between different alternatives, this choice of alternatives must be given as early in the question as possible.
7. In cases where the choices in question are lengthy or numerous, it is preferable to list these on a card which the respondent can read. The average person is not likely to be successful in retaining a long list of alternatives or complex questions in his mind.

By the use of opinion-sampling devices, Dr. Gallup has even developed a practical system for forecasting the box office for motion pictures before a single foot of film has been shot.

When a manufacturer begins to lose business to his competitors, he immediately takes steps to find the reason. So

¹ Simon and Schuster, Inc., New York, 1940.

Blueprint for Public Relations

he goes out to talk to the customers and find out where his product satisfies and where it fails to satisfy, what customers want in the future, and what price they are willing to pay. Much research apparatus has been available to analyze customer attitude toward products, but no competent apparatus was set up for market analysis in the area of social forms until Dr. Robinson and his associates founded the Public Opinion Index for Industry.

In defining the problem of public relations in market terms, Dr. Robinson says:

I believe that businessmen should accept the fact that they really manufacture and distribute two kinds of products: the economic product and the social product. The social product I have called "social forms," and by that term I mean simply the relationships between people worked out in the daily business of living—relationships between top management and lower management; between plant and community; between contractor and subcontractor; between the company and the Federal state.

Volume discounts for dealers, the 40-hour week, time and a half for overtime—these are social forms manufactured and distributed by industry.

No doubt most companies have more social forms in their line than they have economic products.

The Index makes one report a month on the public's thinking on issues having to do with corporate policy formation. For example, one of the first Index reports was on the thinking of foremen. The Index went out and interviewed foremen all over the country to find out if there was any fundamental schism in the thinking of top and lower management. It discovered that there was no fundamental cleavage, that foremen tend to identify themselves with top management because they hope some day to become top management. It found, however, that they have legitimate complaints. Top management frequently expounds the theory of management unity but fails to undertake the ac-

Instruments for Precision

tions and the ceremonial that are necessary to make foremen feel in their hearts that they are a part of management.

Also, it was revealed that many foremen had a legitimate complaint about the perversion of the wage pyramid that resulted from overtime for workers on the one hand and stabilization in pay for foremen on the other.

This Index study of the attitudes of foremen wrote the outlines of management policy for foremen very clearly.

Another study of the Index was of the public's attitude toward big business in which the question was raised: Is it bad to be big? Dr. Robinson found that the public says "yes" and "no" to that question—"yes" insofar as bigness routinizes human relations and destroys the man-to-man give and take in human understanding that must underlie social relationships; but "no" in the sense that big concerns frequently produce more cheaply than small companies, "no" in that they frequently afford better surroundings and more security, and "no" in the sense that big concerns provide good vehicles for the people's savings.

Big business has frequently been made the whipping boy in political campaigns, but it is evident that the public does not judge a company by size alone but rather by how good a citizen the company is in its community.

The Public Opinion Index for Industry, in essence, is the application of opinion research to management and public-relations problems.

It has developed pretesting methods for styling and designing a line of products that enable it experimentally to vary the elements of feature and design and to determine the optimum point of customer appeal. In other words, the organization can now furnish a scientific answer in advance of manufacture to the question: How shall we style our product, and what feature or features shall we include to give it the maximum customer appeal at any given price?

Blueprint for Public Relations

During the past few years the Opinion Research Corporation has supplied factual answers to other questions, such as: What do the customers, employees, stockholders, dealers, and the general public think of the company? What should we do or what are others doing about it? How do the company's publics react to its changes in policy? It has also told corporation subscribers what the public has thought of annual wages and strikes and big business; compared the public and labor-union members' attitudes on various aspects of unionism; and plumbed employee opinion on wage incentives and company pensions, stockholder opinion on annual reports, and foremen's attitudes toward management. Among other things revealed by the Index are how many companies have public-relations functions, what programs they are carrying out, the trend of public-relations budgets, the most important public-relations problems for the coming year, how much influence public-relations men have in company policies, how much outside public-relations counsel is employed, and the attitude of the men in the street toward public-relations directors.

An infallible sign of the awakening of industry to the necessity of learning the public-relations arts is the almost sudden attention being given public attitudes, says Dr. Robinson.

More and more businessmen are discovering that they live and die by public favor. When the public's voice is tuned in clearly for managements to hear, it becomes easier to make decisions on public-relations matters that otherwise might be neglected.

Heretofore businessmen have been busy producing, setting up assembly lines, finding capital with which to finance their ventures, marketing, controlling inventory. How well they have done this job is indicated by the industrial power of the United States during the war and our fantastically high standard of living compared with that of the rest of the world. It is only in recent times that entrepreneurs generally have begun to realize that the production and distribution of economic goods is only one part of the entrepreneurial

Instruments for Precision

function. [The second part, as Dr. Robinson has said, is the production and distribution of social forms.]

Now it is perfectly evident that in the manufacture and distribution of social forms there is competition, the same as there is with an economic product. With the economic product, a manufacturer competes with other manufacturers and sometimes with co-ops and government plants. With social forms the primary surveyors today are industrial leaders, labor leaders, and politicians. Each of these surveyors is urging his particular brand of social philosophy and the goodness of his leadership on the public for their acceptance.

That the politician and the labor-union leader have been pretty good competitors for public favor in the market for social forms is eloquently illustrated by the fact that the power of decision over the past 10 years has steadily moved from the desk of the entrepreneur to that of the labor leader and to that of the man in government. Whether or not the public will accept the philosophy and follow the counsels of the politician, labor leader, or business executive in the future depends on how effective a competitor each of these three leaderships is in the market place for social forms.

Not only must manufacturers invent better social forms, but they must also sell them to the people. The chain store, for example, reduced America's grocery bill by some 10 per cent, but the chains were regarded by many citizens as outsiders, who took from the community and gave nothing in return. Many chains failed to bank locally. Some failed to buy locally and otherwise integrate their enterprise with community interests. The result was the rise of a school of thought that sought to penalize chain stores by special taxes. The chains were forced to realize that their problem was not only to distribute goods economically but also to justify their social forms in their communities.

Now in solving any market problem you always make two basic approaches: First, you try to make a product that is better than that of the competition. You build quality, long life, extra features into your product to appeal to the buyer. Also, you maintain research activity in great laboratories where pure and applied sciences are explored to discover new products and new ways of making old products. One way to beat the competition is to invent new products and make them better than those of your competitor.

The second basic approach to the solution of a market problem

Blueprint for Public Relations

is to tell people about your product. There is a lot of truth in the old adage about making a better mousetrap and the world will beat a path to your door, but it is not the whole truth by any means. You must also tell people about it.

These two basic approaches are as applicable to the manufacture and distribution of social forms as they are to the manufacture and distribution of an economic product. We have institutionalized social invention the same as we have invention in physics, chemistry, and biology; yet the need is obviously as great.

With its technical apparatus, the Index can now gauge the division of opinion in the nation with an accuracy margin of from 2 to 4 per cent and do it within a period of 48 hours. It can find out why publics think as they do; it can find out the difference of attitudes by groups; it can determine the speed and direction of attitude change; it can define the areas of public ignorance, determine the extent of public awareness of a message or event, and gauge the acceptability of a theme, a slogan, or an argument.

Increasingly, opinion research is becoming an indispensable tool of public relations. Every public-relations problem breaks down into two departments—the “What is it?” department and the “What to do about it?” department.

Research photographs public opinion on the “What is it?” side, shows how people stand, what the public knows and doesn’t know about a company or a principle, what they approve and disapprove. Normally out of research comes a conception of public-relations strategy: “These people are with you and these are against you, and here is the line of attack that will do the most to bring the dissenters back on the reservation.”

As the plan of campaign matures, research can do more. It can pretest public-relations releases and indicate in advance where a message will go across and where it will fail to make an impression.

Research can appraise the effectiveness of campaigns, indicating where they are succeeding and failing, and why.

I emphatically do not wish to leave the impression that public relations will be mechanized through research. It won’t. The human soul will forever remain an ultimate mystery, and public re-

Instruments for Precision

lations will always remain the creative art that it is. Research will judge the box office, but the playwrights will create the show.

After an exhaustive and reliable survey of the situation is made, the public-relations executive formulates his policies and charts his course. Thus the public-opinion specialist is to the public-relations man what the meteorologist is to the transcontinental pilot. The pilot reaches his destination, depending upon how accurately he calculates his course after getting his weather information, such as wind velocity, direction, storms, and visibility, from the meteorologist. The public-relations man succeeds according to how accurately he charts his course in the light of data supplied by his research specialist. He must know how to interpret the information and then how to reset his public-relations course in line with public thought.

If the results of a survey are 100 per cent favorable, which is not likely, the public-relations man's job then will be to continue his program along the same line, but always on guard and alert. He must make further periodic surveys to test and measure opinion, so that if there is a falling off in interest or animosity appears to be growing up he will be warned at the outset and shift his program to combat the unfavorable opinion.

If the results of the preliminary survey show a preponderance of animosity, it is his job to suggest the necessary changes in policies. The essence of the practitioner's job is speed. He must be ready, at the whisper of hostility, to recommend changes in policy that will improve the attitude of the public toward the sponsor. If a misunderstanding exists, he must act quickly to clear it up.

If he discovers that the company's policies are such that they violate the public's sense of fair play, he should urge an immediate *change in policy* rather than attempt to whitewash the situation. There are many instances of public-relations men having resigned from their positions rather

Blueprint for Public Relations

than try to justify to the public a policy or action they felt was not just.

Should a firm of public-relations counselors be retained to prepare and direct a public-relations program for a state administration, its first step would be to investigate the administration's present standing, from the public viewpoint. This, of course, would be done by having a survey made among taxpayers, housewives, doctors, lawyers, and every portion of the populace. The research firm employed to test public opinion would send out experienced investigators to interview a certain number of citizens in each category listed on the left. A number of carefully worded questions would be prepared, and the same questions would be asked in each interview. The interviewers would question

Businessmen	To find what they think about	State executives
Professional men and women		Department chiefs
Farmers		Tax and revenue men
Radiomen		Employment officers
Employees		License-department cashiers
Newspapermen		Law-enforcement officers
Clergymen		Secretaries
Politicians		Truck drivers
Clerks		Maintenance men
Salesmen		Field representatives
Taxi drivers		State educational heads
Laborers		Welfare workers
Waiters		State hospital staffs
Parents of school children		Taxation
Club officials		Labor policies
Teachers		Budgetary policies
Job hunters		Other issues
Former employees		
Property owners		

Instruments for Precision

This information obtained by the interviewers from a cross section of the populace would be correlated and coordinated so that the research firm would be able to show the counselors immediately where the points of strain were so that they could detect dangerous land mines. Then from each branch of the administration the counselors would gather facts pertaining to its methods and personnel. Members of the research firm would also question state employees in the same way in which the public were questioned. Finally, after the information had been analyzed by the research firm, the counselors would have at their command a mass of digested information, an accurate picture of the administration at work. Very probably they would know more about the state and the administration than many of those who had spent years in the service of the state.

This material would be of tremendous value to the executive department. Moreover, it would provide this impartial and intelligent outsider, the public-relations firm, with a picture of the organization at work such as could be afforded by no ordinary chart.

With the picture of the state administration well in mind, the counselors could then make their suggestions for the improvement of public relations. Experts are not soothsayers but work according to tried and true plans. Without factual information obtained by reliable surveys, they would lack data by which to chart their course.

Facts can be distorted by misuse in public relations and other lines of endeavors by those who would misrepresent conditions and circumstances. The more attractive tools of the profession appeal to those who are afraid to face the actual facts or who have a wrong conception about public relations and the importance of research. Richard A. Trenkmann, president of Standard Rate & Data Service, Inc., very aptly sums up his views on the importance of facts:

Blueprint for Public Relations

Factual information is the order of the day, not only because it is more dignified and businesslike, but also because it is far more resultful. Many a good tool can be misused. You can bash a man over the head with a shovel and the Devil can quote scripture for his own ends. But a sound program, whether it be of statesmanship, or finance, or merchandising, must have its solid foundation on facts, or it will be like the Biblical gentleman who built his house upon the sand instead of a rock; it will be futile.

Just because a program is carefully constructed on a factual basis does not deny the sponsor the use of all the tools of attractive presentation which invite favorable response from the public. However, these things are secondary to sound framework but are recognized as needed for effectiveness, just as personality contributes to the effectiveness of real character.

The objective of our attack is to eliminate careless, ill-considered, "curbstone" opinion, hasty, unprofessional public relations—the kind that has no factual foundation, that gives it a bad name, and that sooner or later proves too costly and wasteful.

Trenkmann points out that some things that are not factual must be recognized as of factual significance. A widely held opinion or prejudice must be recognized and dealt with, in public relations at least, as an existing fact.

Facts must be evaluated in the light of time, place, and condition. Facts vary in relative importance, and they also have relative accuracy. They may be qualitatively but not minutely quantitatively true. They may be accurate today but inaccurate tomorrow. Most of the so-called facts of science, economics, and other fields that were generally accepted 150 years ago now seem pretty ridiculous.

The organization or enterprise that employs or retains a professional public-relations counsel must be prepared for a thorough and objective study of policies, operations, and products. The advice of a public-relations counselor with broad business experience, a faculty for seeing both sides of a question, and a highly developed aptitude for getting to the root of the matter is important in many pro-

Instruments for Precision

duction and management problems and in respect to many operating policies.

Psychology.—One function of psychology in public relations is to attune the program to the current favorable public trends.

The practitioner must make allowances for exceptions when he undertakes to build his appeal upon the principles of psychology, for there are exceptions to all rules. It must be borne in mind that the public-relations man and the executives of the sponsoring group cannot arbitrarily be the judge of what is good or bad for the public. The judge is the public—the decision of the judge is reflected in the ultimate response.

We must recognize the truth that facts appeal to the intellect. Action is likely to be the result rather of feeling than of thinking. We rationalize our actions, after the deed, with such facts as we can muster, but we often act counter to the facts because of emotional stimuli.

No policy or campaign can be built merely upon psychological principles, nor can the practitioner rely entirely upon psychology to indicate the pitch. However, after the program has been carefully planned and outlined, psychology should be applied. It is employed as an oil to lubricate the machinery before it is set into motion so that it will operate smoothly and effectively. Even the publicity-wise practitioner must bear in mind that after he has used some attention-getting device successfully he faces his biggest problem—that of holding attention. He must attract not only the eyes but the brains governing the ever-searching, quickly evaluating eyes. It is the eye that must rapidly select from the mass of material pleading for attention that which is to be given preference, that which is to be given casual consideration, and that which will be seen but not registered.

In an effort to influence internal and external public opinion, the publicist or public-relations man, by tests, prac-

Blueprint for Public Relations

tice, and experience, has found the most reliable approaches to be

- Affirmation (and frankness)
- Agreeableness
- Altruism
- Association
- Authority
- Conformity
- Familiarity (and proximity)
- Practicality

1. Affirmation. We are more likely to accept a frank, positive statement than a timid, halfhearted one. The public-relations man puts the core of his program into an honest, hard-hitting, factual statement. He first gets the public into the habit of agreeing with him by putting to it questions (or statements) for which the answer is yes or by stating facts to which the public agrees. It is only human to accept that which is put forth sincerely and confidently rather than that which is put forth halfheartedly. He avoids hesitant, uncertain suppositions. And he always uses the positive approach, not the negative. For instance, instead of saying production will be reduced 25 per cent, he will say that production will be rescheduled to 75 per cent. If the statement covers the reduction of personnel, the director will not announce that 5,000 employed will be laid off; he will say that effective on such a date total personnel will level off to 12,000, owing to the current steel shortage. This also avoids the shock of an unpleasant surprise to employees. Sudden, unpleasant announcements are always bad public relations.

2. Agreeableness. A pleasant expression of opinion or fact will be well received where a brusque or aggressive statement of the same opinion or fact will not. The public-relations man should avoid the disagreeable, concentrating rather on the more pleasant aspects. He should remember

Instruments for Precision

that a warm smile is a more effective instrument than a frown, nor does it lessen dignity.

3. Altruism. If a person can be made to feel that he is generous, the response will be far more favorable than if the message fails to flatter him for being unselfish, charitable, and public-spirited. If the message encourages a person to feel that he is noble and generous, it produces a friend. When possible, the public-relations man conveys in his message the implication that the reader or listener is a good neighbor and a generous person.

4. Association. The expert may find that it is better to explain the new or the unusual in terms of the old or the ordinary. By using analogy the message can be so pictured to the public that the unknown will be explained by comparison to the known.

5. Authority. We all respect the opinion of the well informed. The approval of an authority has more weight than the condemnations of the unknown man or woman. We are all interested in important people and like to feel that their views are in accord with ours. Therefore, an endorsement of a campaign by a celebrity has tremendous weight. To get such endorsements, the public-relations man prepares a personal letter to be sent to a selected list of important personages, tactfully asking for their endorsement and a few words of judicious comment. The endorsements, however, should be used only during the last stage of the campaign, after the public is well aware of what the purpose of the campaign is. By no means should they be used during the initial stage, when it cannot yet be assumed that the man on the street is familiar with that which the celebrities endorse.

6. Conformity. Human beings naturally like to be with the winner—with the majority. They prefer to help express the opinion of the community as a whole. Therefore, they are likely to accept that which they understand to be

Blueprint for Public Relations

the consensus. An appeal to this tendency is effective. It is universally employed by the great advertising agencies and can be used to good advantage in public-relations activities.

7. Familiarity. Psychologists have proved that interest is accumulative. We are likely to be interested in and form opinions about things that are reasonably familiar and near to us. Therefore, the public-relations executive can get his ideas across effectively by analogy, which explains the plan or product by comparing it with some other plan or product familiar to all. Too great an amount of technical detail, which would not be understood by the general public, should be avoided.

8. Practicality. For general acceptance, all policies and ideas must sound practical. The workability of a plan is one of its final tests. This postwar era of stepped-up tempo demands more than ever before a constant awareness of facts and processes. Therefore, the public-relations program must be essentially practical and have a logical purpose, or its weakness will be immediately discovered.

Men individually differ, of course; but, in general, certain broad and obvious trends may be discerned in their habits of thinking. For this reason, the science of measuring public opinion has been developed.

The basis for opinion and decision is known to every psychologist and any other person who has studied human nature, including the advertising man. The solid basis of opinion, nine times out of ten, is *self-interest*. The average person ordinarily favors that which is pleasant or beneficial to himself.

The first law of nature is self-preservation. Still, few normal adults have not learned that their personal desires may be detrimental to the group or community as a whole. Most of us have learned in many instances to put group

Instruments for Precision

or community interests ahead of or on an equal footing with personal interests. We may be prompted to do this since it is evident that when our community is benefited we are most likely to be benefited. This desire for the *advancement of the community*, an acknowledged human trait, is the second important factor in understanding public opinion.

If opinion is to be expressed and have an active value, freedom is essential. Public opinion, like speech and individual expression, is worthless unless it is free and active. In fact, it cannot exist without freedom. Free public opinion is the essential of the democratic process. A muzzled press, harsh checks on private expression of emotion or logic spell death to public opinion and to the democratic way of life.

Realizing that public relations is destined to play an ever-growing part in shaping public and industrial affairs, *Tide* has conducted a mail survey to determine: (1) what public-relations practitioners themselves feel could and should be done to improve their standing and their service and (2) what the employers or prospective employers of public-relations men feel could and should be done to improve public-relations activities generally.

The questionnaire prepared by *Tide* was mailed to a sample of 1,000, divided equally among public-relations practitioners and business executives. The returns from both groups followed the same general pattern. In the analysis, however, *Tide* placed emphasis on the public-relations group because its replies, quite naturally, were found to be more detailed and, as a result, more informative.

The questions follow:

1. In what phase of client's business do you think a public-relations firm should properly participate in a policy-making capacity? [Eight phases were listed: press relations, customer relations, dealer relations, labor relations, government relations, community relations, financial affairs, advertising operations.]

Blueprint for Public Relations

2. What five organizations (companies, trade or business associations, labor, charitable, or other groups) do you think had the best public-relations program during the past year?

3. What five organizations (among similar groups) do you think are most in need of better public relations?

4. What five persons who practice public relations do you think generally do the best job?

5. When you hire a public-relations man, what characteristics, experience, and talents are most likely to influence you favorably?

6. What steps, if any, do you think the public-relations profession might take to raise its standards?

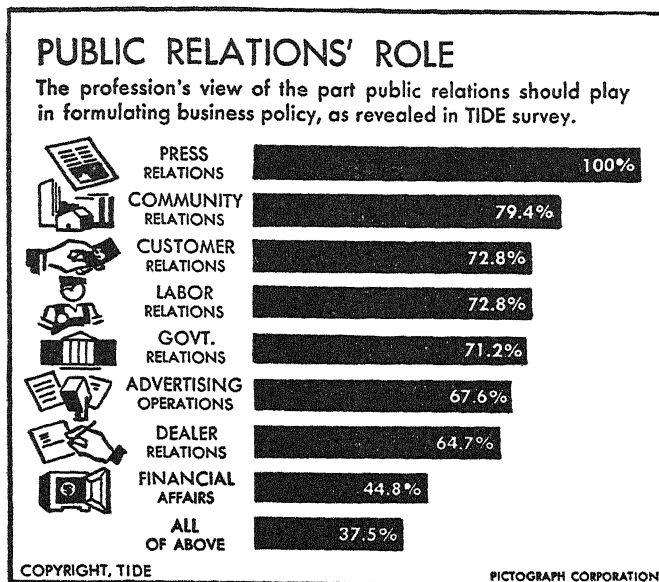
In answer to the questions posed by *Tide*, respondents agreed 100 per cent that a company's public-relations executive or counselor should direct its press relations, affirmed, in other words, that publicity is one very important function of public relations. The heavy consensus on six other functions, including advertising and relations with government, labor, and the community, all vital to the conduct of a business, indicated that the profession considers itself qualified to share in leadership. Definitely, public-relations men aspire to a weightier role than that of mere publicists for their clients, according to the *Tide* survey. Over 37 per cent thought that public relations should be concerned with all the listed phases of a client's business in policy-making capacities.

As indicated in the *Tide* chart, of the eight phases mentioned, "financial affairs" seemed to the respondents least likely to belong in the public-relations realm, although 45 per cent felt that public-relations men should deal with them. The *Tide* editors reasoned that the percentage would have been somewhat higher had the questionnaire used the more narrow but perhaps more plausible term "stockholder relations."

To *Tide's* query on which organizations have the best public-relations programs, over 150 separate names were

Instruments for Precision

submitted. In many cases, naturally, respondents headed the list with their own clients. Such partisan preference, *Tide* pointed out, could be ignored in evaluating results because, of the total, only 11 nominees received more than 5 votes and no more than 6 got over 12. The 6 leaders,



listed in order of votes, were as follows: General Motors Corporation, American Telephone and Telegraph Company, American Red Cross, Association of American Railroads, C.I.O.'s Political Action Committee, and the Chamber of Commerce of the United States.

In answer to the third question, respondents listed more than 150 names of organizations most in need of better public relations. The five receiving the highest number of votes were: the National Association of Manufacturers (this was prior to Holcombe Parkes being named vice-president in charge of public relations), the Republican

Blueprint for Public Relations

Party, Montgomery Ward & Company, the C.I.O., and the A. F. of L. *Tide* reported that other fingers pointed at everything from the United States Congress to horse racing.

Respondents nominated 115 candidates as men who, they believed, did the best public-relations job. Heading the list was Paul Garrett, General Motors vice-president and director of public relations. T. J. Ross, head of Ivy Lee & T. J. Ross Associates, counselor for such firms as the Chrysler Corporation, Standard Oil of New York, Western Union, Curtiss-Wright, and the Pennsylvania Railroad, placed second in the poll. Eric Johnston, then president of the Chamber of Commerce of the United States, ranked third. Other leaders were Carl Byoir, head of Carl Byoir Associates, which represents Bendix Aviation, Pullman, American Can Company, A & P, Schenley Distillers Corporation, and several others; and Verne Burnett, head of his own firm, with such clients as General Foods, the Grocery Manufacturers Association, and others. Arthur W. Page, vice-president of the American Telephone and Telegraph Company and a pioneer in public relations, ranked high in the poll.

Tide reported that the various traits suggested as good equipment for a public-relations man were mainly the following: the knack of getting along with people; newspaper experience; ability to write, speak, and think clearly; genuine interest in doing a good job.

On the last question, respondents favored a strong nation-wide association, strict ethical codes, the licensing of practitioners, and establishment of an educational program and recommended that the profession differentiate clearly between public relations and publicity.

Highly significant was the recent "forum" type of poll conducted by *Editor & Publisher*. Listing eight objectives in "A Charter for a Sound Public Relations Program . . ."

Instruments for Precision

by F. B. Speed, Jr., of Speed & Company, *Editor & Publisher* presented these objectives to nationally recognized executives for their comments. With permission from *Editor & Publisher*, we list these objectives and quote, under each, one or more outstanding comments, which should be of interest to every public-relations man and business executive.

1. Promote within the company and in the company's external relations sound operating policies and practices that are in the public interest.

"We must be certain that our business in all its aspects is so conducted as to be worthy of public confidence and good will." [Ralph Starr Butler, General Foods.]

2. Help your employees to an understanding of the problems of management. Enlist their cooperation as a part of the enterprise; make them want to assist it.

"An intensive internal campaign of employee relations, to my mind, is the best place to start with public relations." [David S. Cook, Stromberg-Carlson Company.]

"The development and maintenance of good public relations is a major function of management. Not all members of an organization have a clear idea of the purpose and scope of public relations, or of the way in which they, as individuals, can help in its operation." [Ralph Starr Butler, General Foods.]

"Certainly it seems to me that such a campaign must start at home and I think many such campaigns fail because there is not good feeling inside the company so that a campaign is internally discounted right off the bat." [Keith Henney, McGraw-Hill Book Company, Inc.]

"Good public relations starts with good private relations—and it must start with the head of the business." [Edgar W. Kobak, Mutual Broadcasting System.]

"A most desirable objective with the chances of attainment with shop employees and organized labor decidedly remote, but exceedingly good with field representatives contacting markets and customers." [Anonymous.]

Blueprint for Public Relations

3. Try to inspire a community feeling of pride and ownership.

"The first goal in our factory towns is to deserve and obtain the good will of the citizens for the local plants—for their management, their policies, their treatment of employees, and all the many other things that go to make up good neighborliness." [Ralph Starr Butler, General Foods.]

"We have noticed that advertising directed to the community immediately surrounding our plant does a double-barreled job. It not only interests and stimulates our own employees but helps to clarify in our neighbors' minds the role of our company in the community." [Colin C. Campbell, Rohm & Hass Company.]

4. Improve your relations with all with whom you do business (including stockholders). [No comments were given on this point; however, the subject is mentioned elsewhere in this volume.]

5. Win the understanding, confidence, and support of the general public. Predispose consumers toward the purchase of the company's products.

"One might make the public eager to buy his products. If he couldn't supply those products, however, bad public relations could follow . . . unless reasons for the inability to supply the products were clearly understood. The support of the general public is equally desirable. Some of America's big industries or utilities, for example, threatened by legislative action that could be harmful to them, have, because of the support of the public, been able to stifle such action." [Jerome B. Gray, Gray & Rodgers.]

6. Convince men in public office of your contributions to our everyday economic and social welfare.

"It is a noble objective but contains the same element of futility as the labor objective above." [Anonymous.]

"If I would make a suggestion I would omit the sixth paragraph. I believe if the other three elements—employees, ownership and management, and public—are properly informed that there is no need for special pleading to government.

"Including this brings in a political element and accents what I believe is incorrect thinking that government and business interests need conciliation." [James J. D. Spillan, Benjamin Eshleman Company.]

Instruments for Precision

7. Supply those who mold public opinion with a sound interpretation of your "corporate character"; with the facts without which they can but underestimate your public service. Make it impossible for them to question your integrity.

"Every public-relations worker should endeavor to convince the press itself that a sound public-relations campaign always will be grounded in sincerity and truth. Upon such a grounding the newspaper publishers of the country can be approached for participation on a wholly substantial basis for they will be dealing with *news*." [Maurice F. Duhamel, Federal Telephone and Radio Corporation.]

"*Editor & Publisher's* outline of some of the objectives of a public-relations campaign is excellent. It brings to the fore with the stamp of approval of a highly respectable and opinion-forming publication, the fact that public relations is not publicity or press agency, and that public relations must rest on a foundation of a great many things other than the obtaining of lineage." [James W. Irwin, industrial public-relations counselor.]

8. Sell the soundness of free enterprise.

"Business in a very real sense is on trial in this country. Individual business, and business in general, do not always or entirely enjoy the confidence of public. There is too frequent suspicion of the essential contribution of private industry to the general welfare. It is definitely our job, and the job of all business, to recognize that there is dissatisfaction and unrest and suspicion and ignorance with and about business, and to do everything possible to remove the causes and to substitute confidence in the business structure that has built America. Here lies the basic job of public relations; and the need for doing something about it is the most important answer to the question, 'Why are we concerned about public relations?'" [Ralph Starr Butler, General Foods.]

"A strong, prosperous, and, above all, truly free United States can be built only on the 'free enterprise' economy, the superior levels of existence, and the unsullied democratic institutions that have given us world leadership.

"If a 'superstatism' stifles our competitive economic society and the initiative of 'private enterprise,' the specific character which has made America great and influential will then be lost." [Eric A. Johnston, the Chamber of Commerce of the United States.]

Blueprint for Public Relations

"It is our objective to acquaint the public—or particular segments of the public—with the facts such as:

"(1) That, to the best of our ability, we discharge our responsibility to our stockholders and employees by conducting our business profitably.

"(2) That we try to provide for the welfare of our employees by following progressive policies which supply good working conditions and economic security to a degree which is at once farsighted and practical.

"(3) That we endeavor to serve our consumers by providing honest, serviceable products at a fair price, and that these products represent the best in modern technical research, manufacturing skill, and study of the consumers' product needs.

"(4) That we are a forward-looking, public-spirited company contributing our full share to the social and economic welfare of our country.

"In addition to spreading the knowledge of these facts, we also cooperate with all channels of public information by supplying them with all of the basic material they need to interpret and to report on our company to their readers and listeners.

"Finally, we try to keep before us constantly the correlative obligation of a public-relations staff to adequately and completely reflect to the company those facts, trends, and conditions in the world about us which should have a bearing on the organization's public-relations policies." [William G. Werner, Procter & Gamble Company.]

In answer to the question: Do you agree that advertising appropriations of the future should include funds to advertise public service? *Editor & Publisher* received the following comments:

"I agree wholeheartedly that advertising appropriations should include funds to advertise public service. Otherwise we should not be doing it." [Charles P. Hammond, National Broadcasting Company.]

"It is bad to talk about a 'public-relations campaign.' You never win lasting good public relations by a campaign. Good public relations are the result of right living over a long period. To put the effort on a 'campaign' basis is to indicate that you get out some publicity and do some advertising and all is well. As a matter of fact, the advertising and publicity effort is the easiest, simplest end of the job. I regard each as an 'accessory after the fact.'

Instruments for Precision

"Boiled way down it seems to me that good or bad public relations stem from the policies and acts of management. If these are good, then the use of various mediums for spreading information about them to the public quickens public concept of the institution as being good. The public's memory being distressingly short, it will not do to state the case once on a 'campaign' basis and go fishing." [Volney B. Fowler, Electromotive Division, General Motors.]

Summing up the "charter," the following remarks were received:

"The objectives you list are the major common denominators of all successful public relations programs." [Holcombe Parkes, vice-president of the National Association of Manufacturers.]

"The objective of public relations is simply to win friends for your company or your cause, or whatever institution you represent.

"I consider it equally an obligation to see that management is given an understanding, at all times, of the problems and viewpoints of the employees as well as the public. In fact, I believe any public-relations campaign is one-sided which seeks only to acquaint the public with the company. It is the duty and obligation of a public-relations director to keep his company from deliberately taking any steps which violate public opinion or good taste." [J. Handly Wright, Monsanto Chemical Company.]

Here, in these thoughts, is a definite pattern.

The public-relations man will find that the above comments represent the thinking of the majority of business leaders throughout the country. They should be helpful to him as he develops his own thinking on the subject.

Section IX

The Campaign

IN THE campaign every move must be analyzed and prepared in advance and in relation to every other move. All must be directed to the common goal. Groping tactics, halfway measures lose everything.

NAPOLÉON

STRATEGY

IN any campaign, be it a nation-wide election with a Niagara of expertly propagated advertising pressure-gunned into every crevice, a program to publicize a trade-sponsored manufacturer's exhibit or to introduce a new soft drink, the fundamental principles are the same.

No campaign is launched just to present the public with mere information. The objective of any publicity campaign is to inform and influence people. The first step is an all-out effort to attract attention and arouse interest. The next is to get the public thinking a certain way—as a *prelude to anticipated mass action*. The first step means nothing unless the second step is accomplished. These are axioms of sound publicity, key factors that the public-relations man must not forget.

Successful organization of forces to secure a given course of action or conduct rests on a few basic fundamentals.

The Campaign

1. Full utilization of all available machinery to disseminate information that must be presented to the public in order to ensure adequate coverage.

2. Active, or "going," organizations must be welded together into groups and a member of each group enlisted in the drive. Then whether the job is to sell tickets to a dinner or obtain contributions for some special cause, a "sale" may be made to each member of these various groups who will become workers and may in turn make a number of sales to friends who might not be sold without the personal contact.

3. Do not assume that everyone will know the campaign high lights, will realize the importance of the program, or will *act*, regardless of how important or good the cause, without full publicity.

4. The most important but most frequently slighted point is that a definite and logical step (in salesmanship called the "close") must be made to sell your product, whether this is a cause, idea, or individual. From the beginning of the campaign to the end of the drive, remember that the final objective is to "clinch the sale."

In a publicity campaign the astute publicity director follows the principle of advertising by "driving through" with the follow-up. You have never heard of a single American product successfully marketed without this follow-up sales policy employed to complete the work done by advertising.

The first task of the publicity man is the job of building up his campaign organization and laying his groundwork. The foundation is all-important. He must be prepared to make an appeal to every decent human motive if he expects public opinion to follow a given course of action. One of the greatest factors comes under the head of *Psychology* and is *conformity*, the tendency inherent in most individuals to be with the winner. If the average man feels that a campaign to elect a governor or put over a cause is going to succeed, he wants to get on the band wagon. If he be-

Blueprint for Public Relations

believes that a candidate is going down in ignominious defeat or a drive is doomed to failure, he refuses to be identified with that faction or organization. This factor alone has won many a campaign. On the other hand, many campaigns have been lost because this or some other important factor was ignored by the campaign director.

In building up the campaign organization there are at least five distinct steps, or phases, that must be developed. It is important that they be accomplished in proper order. When steps 1 and 2 are organized first, steps 3, 4, and 5 are effected with ease. If these steps are not accomplished in the proper sequence, the campaign machinery will not be in smooth running order. Therefore, to have an organization that will produce results you must take each step in order and complete it before undertaking to organize or effect the next step.

Here are the steps in logical order:

1. Build the first phase of your campaign on *names*. Names must be used that will establish the soundness of the campaign and the integrity of the purpose. Parenthetically, there is no other way to do this. If you say that men like William S. Knudsen, Bing Crosby, and Marshall Field III are heading a public movement, its foundation stone is not tampered with nor is the integrity of its handlers questioned.

On the other hand, if you had a thousand Zeke Caines, Jake Dobbins, and John Browns, each as capable, sincere, and honest as any of the above, but not nearly so well known, few would eagerly fall in step with the movement, for few would feel that the unknown possessed the necessary capacity and ability. Thus, with the necessary names, the bigger the better, the campaign machinery is set up. Bear in mind that, though a man has made a great success in business or in some other field, this is no guarantee that he will be of value in organization work. However, where he

The Campaign

himself might fail, his name may prove to be valuable as your most industrious organizer.

As we pointed out earlier, there are numerous highly publicized persons who are glad to lend their names to various legitimate publicity enterprises. The experienced publicists have at their finger tips a list of politicians, prominent industrialists, actors, radio stars, "society leaders," boxers, baseball players, and businessmen who may be approached when the occasion demands. The public spotlight has a definite dollars-and-cents value to many of them, and they are willing to cooperate in any *worth-while* project that will help them keep their names and faces before the public.

When you approach such persons, be careful to handle the matter wisely and delicately. When they agree to cooperate, explain to them just what the enterprise is. By being well informed and sold on the idea, they can answer subsequent questioning by newspapermen or reporters, sparing themselves embarrassment and saving the cause they are supporting from injury. The intelligent handling of the situation will usually guarantee the success of the use of "the names."

J. O. Newberry, a partner in Metro Associates, says, "A mistake too often made in setting up a campaign organization is failure to work with rather than just use the names of top lay leaders. The art of fully utilizing the talents that are available through these leaders is in many cases the difference between success and failure."

2. Active, or "going," organizations that can be of assistance in carrying out your plan must be enlisted. This is where most inexperienced campaign directors go wrong. Do not necessarily assume that the Grand Brass Hat of the Exalted Dunkers or the Commander of the I.E. Association are the real rulers of their organizations. Often, they are mere figureheads and have been elected to their posts when their turn came. Somewhere in the background there

Blueprint for Public Relations

is always one person (or more) who, through one election after another, is the man who directs the activities through his "front." This goes for almost all organizations.

3. After the national campaign organization has been set up, the program for local organization must be planned by states, cities, and towns.

4. All the local representatives of the larger group are called upon to fall in behind the local campaign leaders and throw their individual and collective support to the end that the success of the campaign will reflect credit on them.

5. Shift to high gear, and open the throttle. You are in the "stretch." Here is where you must have power and drive. Keymen in the organization all the way down the line must keep the workers moving. The workers must be keyed up to the point where they want to outdo other groups and teams. This is the reason why campaign organizations stage contests between teams, for then interest is stimulated and activity is increased. Contests also give the publicity man added items for the press. Reports on the standings of the teams are of news value.

One of the finest examples of a publicity campaign conducted during the war was one tested out in the Southern states. It was a Marine drive to enlist women for the United States Marine Corps Women's Reserve, and the results attained were amazing, considering the short time that the drive was under way. This story is indicative of what can be accomplished by wise planning and skillful execution.

The whole process was handled by a crack team of Marines, who in civilian life were experts in their particular field—newspapermen, publicists, press photographers, radio-script writers, columnists, and artists. They worked together like a championship basketball quintet; it is un-

The Campaign

likely that they could be matched by any other group in the country.

Headed by Maj. Meigs O. Frost, nationally known newspaper correspondent, this special group of experts accomplished in less than a week what the average newspaper staff would take 30 days to do. To watch them in operation was a postgraduate course in big-time publicity production. It was like a three-ring circus plus a five-man juggling team. Each person was an important cog in the campaign machinery, and yet no one considered himself a prima donna or played to the spotlight. The results were that the campaign was smooth, efficient, and ultraeffective—an effect made possible by precision and coordination.

The present campaign started in June, 1943, when representatives of the Atlanta (Ga.) *Journal*, which has a circulation in excess of 2,000,000, called upon Major Frost, as officer in charge, Public Relations Section, Southern Procurement Division, at his headquarters in Atlanta and requested the cooperation of Major Frost and his flying squadron in getting out a special section in the interests of recruiting women for the Marine Corps Women's Reserve.

The Atlanta *Journal* suggested that, if possible, enlisted personnel of the United States Marine Corps Women's Reserve accompany their accredited advertising representatives in their calls upon prospective advertisers. This plan was followed under definite stipulation of conditions of operation. United States Marines were not permitted to solicit advertisements. A crew, or detachment, of both male Marines and Women's Reserve Marines, all sergeants (four each), were ordered to this duty. They were under orders that they were not to solicit advertising, that they were not to discuss prices, and that their duty was to accompany the advertising salesman and answer any questions when information was desired regarding the United

Blueprint for Public Relations

States Marine Corps and particularly the function of the Women's Reserve to "Free a Marine to Fight."

All the facilities of Major Frost's office were placed at the disposal of the *Atlanta Journal*, since the function of the Public Relations Division of the United States Marine Corps is to cooperate in all decent, dignified, recognized methods of dissemination of news and features concerning the United States Marine Corps.

Marine Corps photographer-sergeants took local pictures. General Marine pictures not involving Atlanta were placed at the disposal of the *Atlanta Journal*. Pictures and news of a local angle were featured. The pictures that were used in the advertisements were of young women who were actually working in the Marines' office in Atlanta, each picture was strictly "action," and each told a story; nothing but the *tops* in art work was used in advertising and news columns.

Advertising layouts were suggested to the *Atlanta Journal*, and the section was prepared by the *Journal* staff working in collaboration with the Marines' team. All copy for news and features, in fact all editorial matter, was written by Major Frost's staff.

The definite objective of the whole operation in this instance was to increase the enlistments in the United States Marine Corps Women's Reserve among women of the Southern Procurement Division in and around the general circulation territory of the *Journal*.

Recognizing the fact that recruiting among Southern women presented problems different from those involved in recruiting women from the East, the North generally, the Middle West, and the Far West, Major Frost worked out the details of a plan by which Southern women would recruit Southern women. Fortunately, at this time, the annual state-wide convention of the American Legion Auxiliary, all members of which are women, was being held at

The Campaign

the Piedmont Hotel at Atlanta, Ga. Major Frost was invited to address the convention. He put the problem squarely before the American Legion Auxiliary members with a request for their assistance. He got it 100 per cent. Mrs. John Williams of Valdosta, Ga., the newly elected state president of the auxiliary, and her executives of the organization pledged their full support. The auxiliary has 117 units in the state. Each has a president. Each was formed into a recruiting committee pledged to go from house to house, from neighborhood to neighborhood, working primarily among women eligible to enlist in the Marine Corps by using their local knowledge and their acquaintanceship among women in their home towns.

Radio stations all over the state "plugged" the drive with spot announcements several times a day for the entire period. The larger stations carried special programs, prepared with the help of the Marine specialists.

The special section of 24 pages was published in the *Atlanta Journal* on June 29, 1943. Governor Ellis Arnall of Georgia, at the request of Major Frost and the ladies of the auxiliary, announced the month of July as "Free a Marine to Fight" month throughout the state. Applications for enlistment poured in at the greatest rate since the Women's Reserve had been organized, setting a new record for the state of Georgia.

Within 48 hours after the *Atlanta Journal's* section was published, P. H. Batte, perspicacious and hard-hitting general manager of the Charlotte (N. C.) *Observer*, got in touch with Major Frost and requested similar cooperation. Within less than 2 weeks, a special section of 40 pages was completed. Matrices from the *Journal* were used in much of the art work. Governor J. Melville Broughton of North Carolina, whose son was a United States Marine, officially proclaimed the month from July 15 to Aug. 15 as "Free a Marine to Fight" month. Mrs. Victor R. John-

Blueprint for Public Relations

son of Pittsboro, N. C., state president of the auxiliary, and Mrs. W. C. Alexander of Durham, N. C., state president-elect of the North Carolina auxiliary, pledged the same cooperation as given by the Georgia auxiliary. They appointed Mrs. J. J. Keller of Chapel Hill as chairman of the Auxiliary's War Activities Committee, and together they enlisted the aid of every one of the 119 auxiliary units in North Carolina for the house-to-house campaign.

By this time a number of the leading newspapers throughout the South had requested the cooperation of Major Frost and his staff in getting out similar special sections for the Women's Reserve.

Because of the fact that Major Frost and his staff were experienced and trained men in this field, they were given the wholehearted cooperation of all—the press, the radio, state executives, and civic and patriotic organizations. Public-relations men could well take a lesson from them. This team thought out the program in advance; they were alert, keen, and industrious; they worked smoothly and efficiently; and they never missed a trick.

Strategy (in the Light of Analysis).—The professional publicist is not a magician pulling rabbits out of a hat. We have seen how top-flight publicity and public-relations men work from known facts along proved lines and then accurately predict the results. Experts in these fields do not fight in the dark. They chart their course with precision in the light of established principles and after factors and conditions that might affect the course have been calculated. The objectives are predetermined—so is each step of the proposed program.

The adroit strategist knows what he is doing at every moment of his campaign, for he has had it all carefully planned and blueprinted long in advance. Accidents happen, of course, but the astute public-relations man takes advantage of those which can be turned to advantage.

The Campaign

If the public-relations man is directing a campaign as distinguished from a long-range program, he will not have a spurt of publicity one week and a drought the next. Rather, he will plan to have a continuous, even stream of publicity throughout the campaign period. The first announcements, timed to take advantage of events, coming when they will be the most effective, will be followed by other releases detailing what the organization is doing, together with other material intended to create favorable public attention. And while he withholds the future events already planned until the time is right to disclose them, he continues to keep the name of the person or organization before the public. Sometimes his stories will seem to have little relation to the matter in hand, but he is merely biding his time, making sure that his client's cause is known to the public. No news is about the only bad news in an out-and-out publicity campaign, such as one to raise funds for a hospital. Impersonal mention is almost as valuable as praise in aiding the campaign. The hiring of a new staff executive, the discovery of a new drug or a patient with a rare disease will have a certain news value and will help keep the hospital before the public while the campaign is running.

The trained and clever experts who handle political publicity are good examples of publicity strategists. They are adroit campaign strategists who know their work. They know that they must hammer home their candidate's name into the public's mind. They take care that it appears in the papers and on the air as much as is humanly possible. They begin their work early, sometimes a year in advance, and keep at it until it is almost impossible for any literate person not to have heard of the candidate long before the public even knows that he is a candidate for office.

Furthermore, they realize that the news value of publicity is at its highest materially when it is timed for the

Blueprint for Public Relations

psychological moment. They release publicity while it is "hot." If a candidate makes a speech tonight, the opposing candidate's publicity man has his answer or countercharge in the hands of the newspaper before morning. No amount of work or trouble in writing the reply is spared. They are on the job day and night to keep their man in the clear and safe from pitfalls—a frenetic and fascinating game of wits.

The first important consideration is starting the campaign off on the right foot. Unless the correct principles are applied at the beginning, the campaign will fail at the outset.

One of the most effective means of introducing the proposed campaign to newspaper executives, business and civic leaders, and other prominent citizens is to present it at a dinner before the campaign is officially announced. It is often advisable to arrange the affair so that one or more of the distinguished men invited will attend in the role of honored guests. The enthusiasm of such banquets or dinners correctly planned is conducive to the spirit required to promote and launch a successful campaign. Many helpful suggestions will be made, and the cooperation and support of many of those who attend will be pledged. This method is much more satisfactory than attempting to accomplish the same purpose by visiting each man while he is in his office.

We know that newspaper stories are read largely for the names they contain, which is another way of saying we are all interested in ourselves, our neighbors, and celebrities. The presence of a friend or acquaintance at an event makes it more interesting. When possible, the publicity man should list the persons from a city in his story and put them in the lead if he can manage it, or not farther down than the second paragraph. With one or two names of local persons in the lead, you can be fairly sure of getting your

The Campaign

message in the local press. During the convention, for instance, when dozens or hundreds of persons are involved, a special mimeographed release form called "canned story" is used. Here the lead is built on the presence of a particular person (such as a delegate, for instance), and a delegate's name is written in by typewriter for each paper the story is sent to. The body of the story is identical for all papers. For example, the lead of a press release to the Indianapolis *News* might carry the name of Herman G. Wichser, whereas to the Terre Haute *Tribune* it would be C. E. Griffith, and so forth. Otherwise the text of the story would be the same.

Repetition is one of the secrets of a good publicity campaign. A man may be a national figure one day and forgotten the next if his name is not kept before the public and his prestige maintained. The same thing applies to most products. Any news item that mentions the person or cause is usually better than none at all. During a campaign there should be regular, preferably daily, releases. These need not be all "big news" stories of vital importance, for one brief account will help rivet a name in the mind of someone. If the person or institution is so important that he or it needs the services of a publicity or public-relations man, then, by all the rules of probability, most of his or its activities are interesting enough to the public to be written about frequently. Here again sound judgment is required. When the client is one of importance, his comings and goings, opinions, speeches and public statements, and plans all form the basis for follow-up. Without going overboard, let the newspaper know what happened the next day and the next after that until the succession of events has gradually lost its reader interest. Stories of lesser importance winding up the account of a happening are called "follow" stories.

Blueprint for Public Relations

Short releases are more readily accepted and therefore may do more good than long ones. According to the principle of repetition, consistent and persistent hammering by using short, terse, but interesting news items is extremely effective. George W. Healy, Jr., managing editor of the New Orleans *Times-Picayune*, urges public-relations and publicity men to make their press releases brief. "Most mail received from publicity directors is undesirable and too long. All publicity that we use," he says, "is brief, interesting, and direct to the point. Our staff recognizes publicity when it's news. You may be sure of that." Short items containing the mention of the person or institution publicized should be sent out often for the papers to use as fillers. Newspapers can always use three- or four-line items to fill in the small spaces left when the paper is being made up in the composing room. These should not be timely, however, as they are used at will, sometimes days after they have been received.

All important persons at a convention should be photographed and interviewed. If the publicity man feels that there should be more "oomph" to the pictures, he should have some attractive girls available. Statements from prominent persons should be personal views and opinions on matters of special interest. Particularly the publicity man should be on the lookout for human-interest stories having personal appeal and promising reader interest.

Initiative and energy will carry both the publicity and public-relations man forward as they gather information and opinions and analyze the trends of thought that are dominant in each group and community. It is on the basis of this analysis that they must form their plan of action, uniting a series of programs and approaches to their purpose, synchronizing the activities with the budget, and bringing their clients nearer to the public and the public closer

The Campaign

to their clients, and here "public" includes employees, customers, stockholders, and all others.

After the program is carefully detailed, the public-relations man must then organize the details of the job ahead. Details, personnel, and operations must be supervised. Statistics must be constantly recompiled in keeping with changing opinions. Records of the findings must be made available for constant reference. In other words, the director must be businessman, psychologist, journalist, reporter, research director, showman, executive, and office boy.

If the theme of the program of a campaign can be depicted by a single emblem, a virtual trade-mark symbolic of the idea, then it has a better chance of success. Remember, for instance, how the Red Cross in its war-relief campaigns concentrated almost entirely on pitiful children—little ones, homeless, sick, starving, and defenseless. During peacetime the organization does tremendous work in other fields in addition to child welfare, but its directors are intelligent enough to appeal to one of our deepest emotions, the love for children, pity for the suffering, and sorrow for the downtrodden and oppressed. Through campaigns we gave money to help war victims, the innocent little waifs and their helpless mothers, whose faces were kept before us by posters, advertisements, and motion pictures. Why? Because we were moved by the appeal. During the early days of the war the U.S.O. in its national drive to obtain recreation centers for them when they were off duty pictured our service men standing aimlessly on street corners.

In the same way, the catch phrase, or slogan, helps to concentrate the power of the campaign. A good slogan appeals to the emotions, as the symbol does. When a slogan becomes a household word, as so many have, then it is successful. It should be brief, colorful, and easily

Blueprint for Public Relations

remembered, such as any of the highly advertised slogans we see and hear today. The good ones make us product-conscious. "There Is a Ford in Your Future" was a good example of 1945 slogans. It was simple yet packed with advertising psychology. "Remember Pearl Harbor," "Keep 'em Flying," and "Buy Bonds" were slogans of the Second World War that were designed to make the public *act*.

The Brief.—The brief for a publicity campaign or a public-relations program is the prospectus or outline of the proposed plan adopted as a guide to be followed until the campaign ends or for a given period of time. It is a formal outline of logically related headings, setting forth the main points of the plan. A statement in the form of a reason should support each heading or point of the plan.

The brief is based on factual information after a thorough study has been made of local conditions and public opinion. A survey is first conducted, and then the findings or results are measured, weighed, and finally analyzed, all conditions that may affect the campaign directly or indirectly being taken into consideration.

Important Parts of the Brief.

1. Statement of the case, outline of the proposition, setting forth of the problems, obstacles, and adverse conditions as related to the favorable elements or assets. (Remember to put yourself in the position of the opposition to anticipate its arguments.)
2. The plan and extent of organization.
3. General procedure.
4. Plan for coordination of effort.
5. Logical and orderly steps of procedure leading to the objective.
6. Provisions for a survey of the groups at which the effort is to be directed.

The Campaign

7. A brief statement summing up the case (as in a debate) and ending with "Therefore" and your concluding remarks.

In a national campaign publicity frequently can be handled to much better advantage locally than from some distant point, owing to varied state and community conditions that require local understanding and consideration.

In formulating the publicity policy it must be kept in mind that most publicity is directed to many classes in many sections—rural localities, tenement districts, small towns, and metropolitan areas. The speech of a New York executive in behalf of a worthy cause might sound abstract to a laborer in the tenement district of Brooklyn or a storekeeper in Kansas. It is natural for such listeners to find it difficult to apply such remarks to themselves, and the result is that they will not be moved to action as is intended. But when a local radio station or local paper carries the same story from the mouth of a respected citizen of the community, they are apt to be deeply impressed and will be more likely to be influenced.

When preparing the brief the executive must take into consideration local problems that will arise during the campaign. These problems will have to be handled not by the national headquarters but by or through local headquarters. Newspapers will want special interviews from local leaders and special information applicable directly to the community. In charity or welfare drives radio stations will offer time for broadcasts, frequently on short notice. Stores, factories, theaters, and organizations will offer assistance, probably in the way of contacting firms for donations. Although national headquarters should direct and coordinate the program it should not attempt to dictate the pitch for local situations. If there is a local publicity bureau for each area, it should handle such matters

Blueprint for Public Relations

but should cooperate with the national office and coordinate its activities with the policy of the national publicity staff.

Procedure, with the Brief as a Basis.—Public-relations men deal with the public, a public that must be educated, informed, and influenced on behalf of the program to be effectuated. At first, the particular story must be told to the public simply and clearly. Even the most intelligent may not have the special knowledge necessary to appreciate and understand the value of a new movement, policy, or proposition. The bare bones of the idea must be shown them. The public-relations man must be able to interpret the significance of the idea in terms the public will understand. When these are decided upon, they should be repeated, in varying and interesting forms. Only in this manner will the idea be impressed upon the mind of the public.

Many public-relations men will be interested in small campaigns involving the people of only one community. However, in order to understand the mechanics of publicity it is necessary to picture a public-relations program in its highly expanded phase in order to touch upon and view phases that in a small campaign might be too microscopic to study.

A program for furthering and promoting the good will of the metal industry might be along the following lines. This example is furnished merely to illustrate procedure, form, and the necessity for organized and coordinated effort.

A Suggested Public-relations Program for the Associated Metal Manufacturers for 1945-1946

Purpose. The purpose of this statement is to define for the Associated Metal Manufacturers and their coordinating organizations realistic public-relations objectives and functions for the years 1945 to 1946.

The Campaign

Scope. The scope of the program suggested here is limited to objectives peculiarly important to the metal industry and to procedures within the possibilities of accomplishment by these companies, with the existing resources of staff and facilities.

The program recognizes that, while the broad objectives of the individual manufacturing companies may be those common to the metal industry at large, there are regional variations dictated by public, dealer, and labor conditions as reconversion becomes an actuality and materials are released.

The metal manufacturers and affiliated organizations (such as the Manufacturers and Wholesalers Association) will be called upon to propose and recommend suggestions for a united public-relations program to be promulgated nationally and locally immediately following V-J day. It is an accepted fact that well-integrated groups of companies constituting a strong national association will accomplish most, both for the association and the industry, by placing primary reliance on the work done by the member companies.

Objectives. This statement of objectives is based on the conclusion that primary public interest in the metal industry has shifted from anticipated achievement (announced through the press following V-E day) to what the industry proposes to do and a frank statement of what it will stand for, now and in the future.

Research and reliable surveys indicate that information concerning the designs, improvements, and availability of products manufactured by the metal industry will continue to be big news as new items are produced and marketed.

As for the industry's war record, the public is war-weary and is inclined to view the successes of the industry in building tools and equipment for war as military rather than manufacturers' accomplishments. In production, not-

Blueprint for Public Relations

withstanding the many published predictions, pound or unit production in 1946 will not match the miracles of 1940 to 1945 because of scarcity of metal and manufacturing equipment, a shorter work week, strikes and other problems. The public must be fully and accurately informed of all factors so that it will know and understand the problems facing the industry. This not only will promote public confidence but will permit no false hopes or illusions that the public might acquire from inaccurate information. Unexplained failure to meet the expectations of a misinformed and over-optimistic public would create bad public relations.

In approaching the public-relations objectives that recognize the newly emphasized interest in production, prices, quality, and design improvements, an attempt is made to define in order of importance the industry's 1945 to 1946 program. The following list of objectives is in terms of categories of "selected publics," whose attitude bears directly on the immediate production efforts as well as the general welfare of the metal manufacturers.

These objectives are as follows:

Deserve, gain, and hold the good will of the community.

What is the community's primary interest in the metal manufacturers? It is the value of the manufacturers' operation, in relation to the future opportunity and development of the community.

The pay rolls of some manufacturers carry little weight with the community's leaders and planners in cities where large industries employing thousands of workers are located. Some Chamber of Commerce officials are no longer impressed by average employee and pay-roll figures. However, the communities of Dallas, Indianapolis, Kansas City, Cleveland, St. Louis, Oakland, Atlanta, New Orleans, and Buffalo, to name just a few, can be relied upon to help metal manufacturers and other industries in peacetime production

The Campaign

and will accept them as social and economic assets to the community. In some areas, community help and cooperation will be enthusiastic; in others, the attitude may be truculent. In every case the burden of building and maintaining good community relations rests upon the individual companies.

Already some communities have made it very clear to the various industries the price they expect for community support. That price is an assurance of fair labor practices, minimum demands on the community, plus a helping hand to other businesses and industrial enterprises and civic activities, especially during the period of readjustment and stabilization.

By fulfilling its part of this implied bargain and using public-relations procedures to ensure that the community *knows* the bargain is kept, the metal manufacturers will deserve, gain, and hold the good will of the community.

The Pittsburgh area has ranked as the leading industrial metal-manufacturing center in the world. What Pittsburgh and other industrial cities have thought of the industry has made its impact on Congress and upon the general public. Now, with the decentralization movement of industry, what Dallas, Indianapolis, and Oakland will think of the metal industry will influence what newspapers print in Texas, Indiana, and California, for example, and what press associations will relay throughout the country.

For the purpose of defining public-relations objectives, the community is divided into two groups.

1. Community leaders—the Chamber of Commerce, banking, business, and civic groups.

2. The community at large—of this the key group, insofar as this program is concerned, is the thousands of metal-manufacturing employees and their families.

The confidence and good will of community leaders may be obtained independently of an attitude on the part of

Blueprint for Public Relations

the employees favorable to the manufacturers, but such an attitude is prerequisite in keeping the confidence and good will of the community at large because of the numerical importance of metalworkers in many cities.

Deserve, gain, and hold the good will of employees.

In the case of Dallas and Indianapolis again, industrial employees and their families represent a substantial percentage of the metropolitan population—perhaps 15 to 20 per cent. Their attitude affects both production and community attitudes.

What is the primary interest of employees in the metal-manufacturing industry? As in other industries, it is just and fair wages, opportunity, and security.

The price of employee good will is realistic evidence that the manufacturers resourcefully are dealing with such problems as transportation, housing, and child care in congested areas, that they are fairly administering job classification and wages, and that they are taking the employees into their confidence and keeping them fully and accurately informed on company plans, operations, and practices.

Deserve, gain, and hold the good will of veterans.

What is the primary interest of veterans in the metal industry? It is opportunity and security.

The most powerful articulate group emerging from the war is, of course, the veterans. The power and influence of this group are being felt now. The war veteran wants a job, at his old rate of pay—or better, in most cases. Any industry incurring the veterans' wrath will long suffer the consequences, for they will be walking and talking agents of adverse public relations.

The foregoing statement of public-relations objectives has been in terms of "selected publics," with an effort to identify in each case the primary interest in the metal manu-

The Campaign

facturers. There is, in addition, the general public—customers, dealers, wholesalers, distributors, and suppliers, as discussed in Section VI.

Public relations does not work on a “campaign” basis. Good and sound public relations stems from commendable long-range managerial policies that will meet with public acceptance. A campaign connotes short-term public relations and although good for the purpose it serves does little more than dent the surface of public attitude. Intensive but long-range educational work, through many channels, is constantly required, with the industry working on the premise that action speaks louder than words. The industry will *do* first, then *tell* about it.

Collaboration between the metal manufacturers and the Manufacturers and Wholesalers Association can make valuable contribution in those phases of public relations which have a real relationship to production.

Primary reliance should be placed on the regional and area work of the metal industry and their member companies, plus the individual company’s full and honest statement in answer to the questions the several “publics,” beginning with the employees, want management to clarify, as on plans and policies.

As a guide for cooperative work, the public-relations objectives for the metal industry might be as follows:

1. Good will of the general public, as influenced by constructive information in the press, the magazines, and the radio, geared to the key words “quality,” “progress,” and “economic stability.”
2. Good will of “thought leaders” in key states, gained through evidence of the achievement, soundness, and good citizenship of the manufacturers.
3. Good will of other business and industry, gained through cooperation with the national business and industrial groups.

Blueprint for Public Relations

Procedures. After summarizing the 1945 to 1946 public relations objectives as (1) establishing a permanent record of *reconversion achievement* and (2) shifting emphasis in 1946 to *industry's community value* to gain the good will of the community, the employees, the government, and the veterans, the following procedures are recommended:

1. Agreement on the objectives by a central public-relations committee.
2. Approval of the program by company presidents.
3. Arrangements for preparation of a war and reconversion-period history of the metal industry for the permanent record.
 - a. Preparation by an academic institution, such as Harvard School of Business Administration.
 - b. Preparation by an outstanding public-relations firm under direct sponsorship of the industry.
 - c. Preparation of a motion picture by a producing company such as Sarra, Inc., of how the industry went to war and how it was the first to swing back into peacetime production.
4. Community program:
 - a. Demonstrate to selected communities the metal manufacturers' interest in future welfare of the community by supporting all civic activities.
 - b. Release metal-industry films for luncheon and civic clubs, community meetings, schools, etc., on or about Jan. 1, 1946.
 - c. Inform community through business and civic leaders, by direct contact and correspondence as well as general publicity, of the various direct and indirect contributions of industry to the community.
 - d. Increase community distribution of information on employment, training programs, etc., with emphasis on methods and value of employee

The Campaign

services, and how this makes better citizens for the community.

- e. A closely integrated cooperation with radio stations in major manufacturing centers, keeping the local stations fully informed and serviced with information material, with emphasis on the industry's determination to speed production in an effort to supply national demand.
- f. Designate an executive in each company responsible for community relations, and charge him with the duty of seeing that officers of other companies become integrated into all such community activities as Chamber of Commerce, clubs, and civic groups.
- g. Arrange for new presidents and executive committees of the Chamber of Commerce to visit their factories as guests of the company president once every 60 or 90 days, the first of such visits to be scheduled beginning Nov. 1, 1945.
- h. Increase participation in and support of Industrial Department of the Chamber of Commerce and any forums that may be sponsored by local civic groups.
- i. Arrange meetings every 30 days with some group from the publishing, radio, or motion-picture newsreel-shorts fields. As a suggested initial schedule for last half of 1945:
 - July 24—newspaper publishers.
 - Aug. 7—financial and industrial writers.
 - Aug. 28—managing editors, city editors.
 - Sept. 5—general writers, free-lance writers.
 - Sept. 26—wire services and syndicate writers
(emphasis on decentralization of industry).
 - Oct. 2—trade-magazine writers.

Blueprint for Public Relations

Oct. 30—newsreel and short-subject men.

Nov. 7—editorial writers.

- j. Create an "event" focusing community attention on the metal manufacturers once every 60 to 90 days. The first of these events should be big, impressive, and highly publicized *metal expositions* in every city where such exhibits can be presented. These should be scheduled during October, 1945.
 - k. Maintain speakers bureau, with variety of interesting subject matter, using the central committee as a clearing unit.
5. Employees' program:
 - a. Utilize information resources described in (4) above by revising presentation in a manner suitable for employees.
 - b. Designate a coordinator on the employees' program in each factory from the public-relations staff.
 - c. In view of the fact that management and employees are "partners" it is recommended that each company prepare one article or story, together with interesting photographs or illustrations, for each issue of company publications, these articles to be frank, honest, and "down-to-earth" answers to the questions most asked by employees, who wish to be taken into management's confidence.
 - d. Add to employees' information referred to above special information on manufacturers' efforts to deal with their various problems, such as housing.
6. Government program:
 - a. Encourage top company executives when in

The Campaign

Washington to meet with congressional leaders and heads of departments.

- b.* Prepare and distribute factual and easily understandable reports showing progress and new developments in the industry of interest to employees and the public.
- c.* Increase flow of information to Congress, but prepare it so that it will be attractive as well as informative.

7. Veterans' program:

- a.* Develop in cooperation with industrial relations, for submission to each company, president's policy and program on employment of veterans.
- b.* Inform veterans through their organizations and through the various trade-service publications of the metal manufacturers' program.
- c.* Consider advisability of establishing veterans' advisory committee to the industry.
- d.* Cooperate with veterans in all sound programs that have as their objective reemployment and security.

8. Propose and exchange public-relations objectives, and suggest cooperation wherever practical.

9. Define working relationships with metal industry's association on public-relations matters.

Some of the steps listed above would be company projects, while others would be directed by the joint public-relations committee. Such a program would have to be closely coordinated, calling for effective liaison between the manufacturer and the metal industry's public-relations staff. Although the purpose of the foregoing outline is to illustrate the brief, it all serves to show the advantage of sound, thorough planning.

On the basis of the above outline, the novice should prepare a brief, including a schedule of publicity releases, for

Blueprint for Public Relations

carrying out the program in his own city. Many points of the program should be set down in considerable detail, so that its application will be clear in the local aspects.

Release Schedules.—Every publicity man needs a workable publicity-distribution schedule. All too often, unsatisfactory publicity results are due to inefficient and uninspired distribution of publicity rather than to poor writing or lack of news. Much good, beneficial, and useful publicity in an attractive setup receives scant response because the publicity man did not realize the importance of comprehensive and intelligent distribution of publicity. The very nature of publicity demands flexibility; for publicity more than the usual run of business and professions requires adaptability, resourcefulness, ingenuity, and originality. Other factors that play a conspicuous part in publicity are alertness, intelligence and initiative.

To be successful as a publicist one must be mentally on his toes at all times. Publicity is a matter of studying the ground; the publicity expert engaged in a campaign should have his plan of action well outlined for good results. He will study the number and the placing of the stories he sends out. The experienced man realizes that too frequent releases are sometimes as harmful as too few.

The publicity man should have a list of the leading papers in each section of each state to ensure satisfactory coverage. The list for a national campaign should consist of several hundred leading papers in all important centers of the country, a small list of important morning papers, a corresponding list of afternoon papers, and a complete list of all Sunday papers. It also is advisable to have an alternate list of the big daily papers. The publicist should have a list of the papers that will accept telegraph stories of important developments. All newspapers should be listed on an addressing machine when possible, since the address-

The Campaign

ing machine speeds up the process of news releases immensely.

The campaign director should supplement the above list with the names of good weekly papers, trade journals, institutional bulletins, religious magazines, foreign-language papers, and picture magazines. All these organs can be found listed in one of the current newspaper directories.

The publicist may find that he will obtain better results by sending his releases only to the wire services, as news stories carried by them are often accepted more readily than those received direct from the publicity man. There is no set rule on this particular point, however; the publicity man will have to experiment and determine his own policy. The clipping service will serve as a check, and he will soon learn who will and who will not carry his releases but will carry the same story when sent over the wire.

Again it should be said that the full story of the campaign should not be told in the first announcement. The publicist must be capable of judging and spacing his stories so that all the ammunition will not be fired in the first round. He should time each newsworthy event of the campaign to permit news stories to break at given intervals. When the peak of the campaign is reached, the heavy artillery should be brought into play. The fire should be so well directed that he will score direct hits. To do this he must keep his sights lined on the target. Proficiency comes from experience and practice. The man just starting out must not expect to be perfect.

The publicist must always keep up with what is going on around him. He must know from watchful reading what the papers are writing about, what new departments they add, what new features they adopt. To achieve maximum results, he can never act in a simple routine manner, even if, at the outset, the distribution of a story does seem to be a routine matter.

Blueprint for Public Relations

There are various ways in which a publicity man may demonstrate to himself just how skillful he is at planning publicity distribution. One way is to develop a system of checking his releases with the stories that actually appear in the newspapers. This is usually done by using a clipping service.

When the publicity man is engaged in purely local affairs, it is best for him to check the particular newspapers to which he has sent his publicity and thus obtain his own clippings. In large cities daily newspapers publish several editions each day. Here it is advisable to check all the editions. Frequently changes occur and pages are made over from edition to edition. Space has to be made for important news developments by killing material considered of less importance. This material may unfortunately include his publicity.

If, after inspecting his mat release in published form, the publicity man finds it cut, for example, from 300 to 100 words, he can be certain that he overwrote the story, even if it was published widely. He can profit by comparing his work with the rewrite. He will find where he was at fault and will also discover improved methods of presentation that he may use in the future.

Clipping bureaus will take orders for as many publicity subjects as the publicist wants clipped. He should make his order as specific as possible and let the bureau know in advance the kind of publicity he plans to release. Whenever possible, he should send each bureau 10 to 15 copies of his publicity releases so that the readers can use them to acquaint themselves more particularly with the subjects they are to clip. As the stories appear and are cut out of the newspaper, the bureaus mail them to the publicity man, with tabs stuck to them noting the papers from which they came and the dates on which they were published.

Before the formal opening of a state political campaign,

The Campaign

a prospective candidate for governor, John Smith, wishes state-wide publicity as a build-up for a "Draft John Smith for Governor" movement. He employs a publicity man to plan and direct this effort. The publicity man lists the various types of news stories he would prepare and designates the newspapers to receive these stories; how he would schedule their releases; whom he would contact on the newspapers, how he would release stories going to the dailies and weeklies over the state; and what method of distribution he would employ and what plan he would follow in an effort to get editors to carry editorials favorable to the future candidate.

The publicist must always check his work for results. It is imperative that he know how well his publicity caught on, which papers used it, how it ranked, and how it was handled. All this information can serve as a guide to his future activities in publicity and will also show the degree of effectiveness he has reached. The way the papers handle his publicity will indicate how well he prepared it. Usually he knows what editors use a release "as is" and the style others prefer; therefore the publicist should prepare special releases rather than depend on one identical release for results.

Clipping for Profit.—The publicist should study and analyze clipping returns. This study will yield valuable information. He can discover by this means how well his publicity has "pulled" in the various sections of the country. If it went over well in one state or one county or one particular district, he should find out why. His publicity may have had a particular "punch" for one region. He should play up to this interest. A check may show that his publicity scored with Sunday feature editors but failed to interest the general news editors.

Local or sectional clipping bureaus are found in many of the large cities. They cover their areas carefully and

Blueprint for Public Relations

sell their services to individuals, companies, and publicity organizations. These large clipping bureaus include coverage also on certain large national magazines. In addition, there are several bureaus that specialize in trade-paper clippings.

Although some publicity men complain that clipping bureaus are sadly inefficient, the better bureaus can be relied upon to give 75 per cent coverage of publicity returns. It is true that they often miss clippings in important papers. Some are often weeks behind in returning clippings, and seldom do they cover all the newspapers. Because of this it is advisable to use more than one service. From a practical standpoint they have difficulty in obtaining all the editions of the papers they do receive, especially the big city dailies. But consider the tediousness of the job of reading newspapers all day to discover clients' stories. Readers get tired and at times careless and cannot be expected to read every word of every line in the newspapers they cover. Regardless of these negative factors, clippings from these bureaus are still an effective means of determining the extent of publicity distribution.

Although estimates vary, conservative publicity men maintain that a clipping bureau will return on an average about 50 to 75 per cent of the clippings of publicity stories actually published. They estimate that, if the publicist gets 50 clippings of a piece of publicity, the chances are that the publicity was used by at least 100 papers.

By employing three or four clipping bureaus, each assigned to clip the same subjects, many publicity men secure maximum clipping returns. This does result in duplication and may seem wasteful, but it is often worth the cost.

The publicity man can make additional use of the clipping bureau in providing material on subjects unrelated to his publicity. If the publicist for a safety razor firm wants to obtain all newspaper mention of electric razors, the clip-

The Campaign

ping bureau will put forth every effort to supply such clippings. The publicist may order clippings on any subject, and they will be glad to tackle the job. These services can often be useful in providing a check on the publicity competitive products are receiving. They supply, in addition, material indicating public reactions for or against causes in which publicity men are interested. Perhaps the publicity man will want to limit the number of clippings, each month, to a certain figure. This can be done and is a good idea if he is doing publicity on an exceptionally newsworthy subject that is likely to have a large editorial response. He may want editorials on a given subject; the clipping bureaus will comply. From the results of his publicity thus obtained in the form of newspaper clippings, he can much more effectively measure its value.

The following table is based on newspaper clippings supplied a company by the Allen Press Clipping Service. Although, like other services, Allen cannot guarantee 100 per cent return on material published, the coverage is complete enough to present a satisfactory picture of the amount of space devoted to Company X by newspapers throughout the country.

Translated into dollars and cents value to Company X at a column-inch rate of \$1.06 (an average for large and small daily papers throughout the nation), the 169,629 column inches of material published in 1 year would be worth approximately \$179,806.74 if purchased as display advertising. Even eliminating 50 per cent of this amount to allow for unfavorable mentions (of which there were very few) and stories which were not wholly devoted to Company X, the projection would result in a value of almost \$90,000 being ascribed to the editorial space.

A total of 265 stories were released to branch-city newspapers, to 1,553 newspapers on special mailing lists, and to the principal news services, including the Associated

Blueprint for Public Relations

Press, United Press, and International News Service. These releases comprised a total of approximately 95,000 words.

Company X released several thousand photographs during the year in conjunction with spot-news stories or as

TOTAL INCHES

Month	Stories	Photographs	Total inches
January	4,625	1,532	6,156
February	3,002	2,556	5,558
March... ..	4,014	9,610	13,624
April.	15,971	9,887	25,858
May	8,350	4,064	12,414
June	13,015	14,463	27,478
July.	6,595	4,283	10,878
August	9,415	2,901	12,316
September	11,145	5,936	17,081
October	5,765	4,478	10,243
November	8,235	6,291	14,526
December.....	8,644	4,852	13,496
Total inches.....	98,776	70,853	169,629

feature material for rotogravure sections of supplements. Negatives and photographs were furnished the leading photograph syndicates, including Associated Press Wirephoto, International News Photos, Acme, and Wide World, which in turn provided them to hundreds of newspapers subscribing to their service.

The result was that during the year the clipping service returned a total of 11,299 clippings to Company X.

The choice in organizing materials for publicity records is a matter of individual taste, purpose, and specific needs. Most publicity men prefer to make use of scrapbooks to arrange their clippings. These are usually in chronological

The Campaign

order, though some prefer to keep clippings arranged in the order of the subjects dealt with or the individual stories released. Still other publicity men prefer the geographic arrangement, city by city.

In case of local publicity in cities where it is possible to obtain tear sheets from clipping bureaus, publicity men make widespread use of this service for record purposes. They circle the story itself in red pencil and underline the phrases that contain the publicity "plug."

A different approach to utilizing publicity results is to paste a single clipping on the page of a scrapbook with an identifying caption, such as "This clipping appeared in the following publications" (the names of the publications are then clearly listed).

Photostating of tear sheets containing publicity makes it possible to distribute copies of publicity returns to as many persons or firms as one may want to contact. A fine example of this is the reproduction of the 9 by 12 leaflet shown on page 298. It was prepared and sent out by Alfred L. Golden, public-relations director of the Associated Hospital Service.

When publicity results reflect public acceptance of a product or an idea, the client's sales organization or the trade or groups he is attempting to inform or to sell should by all means be told about it. Successful results also indicate that "hard-boiled" editors have counted on the publicity for this product or idea as an interpretation of public interest and public tastes and have gone out of their way to feature it in their editorial columns.

Favorable publicity is marketable. Valuable publicity returns are wasted when not properly followed up. It is a wise firm that makes advantageous use of past publicity. Countless times advertisements have appeared in magazines and newspapers of reproduced news clippings that

Blueprint for Public Relations

To: members of the National Association of Public Relations Counsel
 From: Alfred U. Golden, Public Relations Director, Associated Hospital Service of New York

These items show the importance of health and welfare activities in a well-integrated public relations program. Associated Hospital Service of New York is eager to help you keep up-to-date on the Blue Cross activities of your organization.

Public Relations News
 42 Vanderbilt Avenue • New York 17, N.Y. • Mailing 192 L-7232
 Letter No. 40
 April 16, 1945

Blue Cross of New York
 and white-collar jobs at that. So today in the "reconstruction" plans. But that was the fantastic experience of J. F. Morgan & Co., on the heels of newspaper stories that the company had covered 601 employees with fully prepaid surgical and obstetrical care under the new Doctors' Plan. Company was already paying hospitalization insurance for its employees under the Blue Cross Plan. Both plans are operated by Associated Hospital Service of New York.

Serious side of the story is that it underlines the growing importance of company-sponsored hospitalization and medical care insurance for employees as part of sound employee relations programs. In NYC area alone, some 600 companies are already paying in full for or contributing to the cost of such insurance under the Blue Cross Plan.

Astute and realistic public relations work of the Associated Hospital Service is largely responsible for this increasing participation by employers. The public relations department spends out posters, pamphlets, etc., tailored to meet the individual needs of different industrial plants and commercial enterprises and cartons like to employ or-

8'klyn Restaurateurs To Pay Medical Costs For 1,200 Employees
 The other end of a prepaid hospitalization plan covering approximately 1,200 Brooklyn restaurant employees will be paid by the new Metropolitan, a group of 24 Brooklyn owners, according to a recent report.

Public Relations News
 42 Vanderbilt Avenue • New York 17, N.Y. • Mailing 192 L-7232
 Letter No. 46
 May 28, 1945

Doctors good will is being cultivated on a vast scale through expansion of hospital insurance. We have reported to you that J. F. Morgan & Co. was the first big business organization to subscribe for its employees to an expanded service of United Medical Service which pays doctors' fees as well as hospitalization and medical costs. Now 18 out of 24 Blue Cross Plans in the country have followed the example of the service, many of them paying post-hospital medical fees as well as hospital costs. The impact on employee morale is shown by the fact that the day after J. F. Morgan & Co. announced it had taken the additional step, it was deluged, even in these tight manpower days, with a flood of applications for employees.

This is the sort of reaction which, once started, is too valuable to stand away when means are lowered and labor is more available. All experience seems to prove that the expansion in this direction will be continued.

Public Relations News
 42 Vanderbilt Avenue • New York 17, N.Y. • Mailing 192 L-7232
 Letter No. 46
 May 28, 1945

Doctors good will is being cultivated on a vast scale through expansion of hospital insurance. We have reported to you that J. F. Morgan & Co. was the first big business organization to subscribe for its employees to an expanded service of United Medical Service which pays doctors' fees as well as hospitalization and medical costs. Now 18 out of 24 Blue Cross Plans in the country have followed the example of the service, many of them paying post-hospital medical fees as well as hospital costs. The impact on employee morale is shown by the fact that the day after J. F. Morgan & Co. announced it had taken the additional step, it was deluged, even in these tight manpower days, with a flood of applications for employees.

Public Relations News
 42 Vanderbilt Avenue • New York 17, N.Y. • Mailing 192 L-7232
 Letter No. 46
 May 28, 1945

Doctors good will is being cultivated on a vast scale through expansion of hospital insurance. We have reported to you that J. F. Morgan & Co. was the first big business organization to subscribe for its employees to an expanded service of United Medical Service which pays doctors' fees as well as hospitalization and medical costs. Now 18 out of 24 Blue Cross Plans in the country have followed the example of the service, many of them paying post-hospital medical fees as well as hospital costs. The impact on employee morale is shown by the fact that the day after J. F. Morgan & Co. announced it had taken the additional step, it was deluged, even in these tight manpower days, with a flood of applications for employees.

The leaflet reproduced above shows one method of reporting publicity results to an unlimited number of persons or firms. It was prepared by photostating tear sheets containing publicity.

The Campaign

are favorable to the product and that serve as a strong testimonial.

The publicist must learn the art of "pepping up" publicity results. Publicity clippings as such are not sufficiently interesting to show to a client. However, they can be dressed up or dramatized in unusual ways. One method is by trick photography. Again, the clippings may be arranged attractively on large pieces of cardboard. These may be pasted on scrapbook pages, which are next creased in huge accordion folds, which, when unfolded, stretch out for 10, 15, or 20 yards, or even more.

Graphic presentation of publicity results in an effective tool for the publicity man. If he wants to project his return in terms of how large an edition of a certain newspaper would be required to contain all the lines of publicity obtained by him, he can make use of several methods. Two of the most effective follow:

He may have a drawing made of the masthead of the paper and place beneath it the facts he wishes to submit. Or, better, he may show this paper stacked pile on pile to represent the huge edition necessary to contain the entirety of his publicity.

An effective presentation of publicity results to groups of any size may be made by the use of a large board on which the publicity display is attractively arranged. The display may be kept covered until the speaker wishes to refer to it. The unveiling of the publicity results at just the right time is both effective and dramatic.

When publicity returns are small numerically, the experienced publicity man explains the purpose for which each release was designed and then makes use of the clippings to show how this end was attained. By this method, an impressive and interesting digest of returns may be made from a small number of clippings.

Blueprint for Public Relations

The publicist must study the returns of every publicity assignment, know just what they have brought forth. He should avoid making the mistake of presenting them to his client or principals carelessly or haphazardly. When he has determined which returns are most satisfactory in results, he should play up those which are conspicuous or unusually dramatic or significant. A method must be chosen for displaying them that is dramatic, convincing, and interesting. Then, just as he would sell marketable goods, he sells these returns. After all, these results are his merchandise, his stock in trade. These are proof that he did his job and did it well. For the publicity man to make the most striking, intelligent, and effective use of these results will call for resourcefulness, originality, and ingenuity—the stuff of which good publicity men are made.

The Critique.—A critical survey and study of the publicity plan should be made at given intervals or stages of the public-relations program. Such a review is termed a “critique.” At each milestone a critique should be made as a check on the effectiveness of the plan and to allow for possible adjustment and readjustment. Just as an airplane motor must undergo a periodic check every 25 hours, so must publicity, which is the motor of a campaign. If the motor is mechanically imperfect, will not function smoothly and furnish power, the campaign will get nowhere—probably not off the ground. If the motor cuts out and goes dead after the campaign has taken off, the campaign will crash and the publicity director as pilot will be injured, possibly killed (in his reputation as a publicist).

The critique should record the analysis of the brief in order to

1. Estimate the probable effectiveness.
2. Determine the principal target.
3. Indicate possible weaknesses.
4. Determine need for readjustment.

The Campaign

The summary should be a statement based on the final analysis and should contain

1. Recommendations in the light of analytical study of the plan or, if the plan is in force, analytical study of the effect so far.

2. An evaluation of favorable and unfavorable conditions and a statement of suggestions and recommendations.

Essentially, consciously or unconsciously, the public-relations man is doing his part to make this a more decent and prosperous country. A strong public-relations program based upon sound thinking has as its aim the easing out of tensions that exist between labor, business, government, and the public, due to misunderstandings and unnecessary grievances. The reputable practitioner's first aim is to make it possible for separate interests to work together for a common good without strife or suspicion—the ultimate aim of democracy.

Appendix

The Wrap-up

A Final Word to the “Up-and-coming”

DO'S AND DON'TS

PERHAPS the usual formalities should be shunned to permit the authors to preface the appendix with the admonition that it should not be taken too seriously, for no doubt objection successfully could be raised to many of the “don'ts” listed. This is because custom, usage, and style vary to an astonishing degree in different areas of the United States, and even in individual states. Several Eastern newspapers, for example, capitalize the seasons of the year, whereas such capitalization is seldom seen in newspapers in the South. Similarly, a newspaper in the District of Columbia never uses the word “Negro” except to denote a racial division, preferring for the more ordinary usage the term “colored.”

The following list of “don'ts,” however, can be safely applied to the majority of all types of publications in all sections of the country, for they represent a consensus of the style books of scores of newspapers, magazines, trade

Blueprint for Public Relations

journals, house organs, etc., from all parts of America. But remember that these rules, as all rules, must be used with a generous amount of common sense.

Needless to say, the "don'ts" in which incorrect grammar is involved cannot be violated, regardless of section or policy, for neither geography nor editorial opinion can transform bad English into good English.

Don't resort to "fine" writing, sensational phrases, and "eight-cylinder" words.

Don't use the same sentence structure continually—alternate it to increase effectiveness.

Don't begin succeeding paragraphs with the same word.

Don't overwork any writing device, such as the practice of beginning a paragraph with a direct quotation.

Don't take chances. Use the most reliable source of information; such as the city directory, almanac, dictionary, telephone directory, the Bible, a concordance, and an encyclopedia.

Don't begin a new paragraph on the last line of a page.

Don't write more than one story on a sheet.

Don't send out a news release without first rechecking it carefully.

Don't be haphazard. Make copy conform to the authorized style sheet.

Don't be too free with adjectives. Remember that the adjective usually expresses a personal view. Your idea of what constituted "a beautiful girl," "a brilliant individual," or "a stupendous-colossal picture" may not agree with the opinions of others. Portray your subject vividly but honestly, and let it inspire its own adjectives.

Don't, when you can avoid it, begin a sentence with the articles "a," "an," and "the," for these are comparatively dull words which have little power to sustain interest. Avoid beginning a sentence with numerals, for this makes

A Final Word to the "Up-and-Coming"

extremely awkward reading; either spell out the figures, or reword the sentence.

Don't use slang. This is perhaps more vulnerable to attack than any other rule given here, for hundreds of words and phrases that formerly were slang are now in good standing with the best lexicographers. For example, the term "behind the eight ball" appears in Webster's Dictionary, although it is generally accepted as slang. Similarly, there are endless instances where the employment of vivid slang expressions such as "scram" or "swell" may be applied, not only with impunity, but with general approval. Nevertheless, the average reader does not desire the printed word to challenge his knowledge of the underworld, the college campus, or the "rug-cutter's" clique; so if you must use slang, use it sparingly.

Don't take liberties with given names. No matter how well you know Winston Churchill and Joseph Stalin, your readers will not be amused by your referring to them as "Winnie" and "Joe," respectively. Of course, when persons are better known by diminutives, as Jimmy Dorsey, Lanny Ross, and Jackie Coogan, such names are properly used. Don't use nicknames unless they are necessary to assist in the identification of the persons referred to, as Jerome ("Dizzy") Dean.

Don't use the title "Mr." when the given name or initials precede the last name, as "Mr. J. B. Smith" or "Mr. James Burton Smith." The initials or given name is sufficient; subsequent reference to the person can be made as "Mr. Smith" or "Smith." This does not apply to the use of "Mrs." and "Miss"; "Mrs. J. B. Smith" or "Miss Janet B. Smith" is correct. "Messrs." is acceptable before a list of the initials and surnames of several men, and "Misses" before a similar list of initials and surnames of unmarried women; the plural "Mesdames," however, should not be used before the names of several married women. List

Blueprint for Public Relations

them separately as "Mrs. Grady C. Durham," "Mrs. Henry F. Jones," etc.

Don't use "Honorable" as a title in a press release unless the reference is to a British title, which is written "the Honorable."

Don't use the abbreviation "Rev." unless the name or initials precede the surname, as "the Rev. Bolton Boone." Never write "the Rev. Johnson." As with "Honorable," "Reverend" must be preceded by the article "the." Catholic priests should be referred to as "Father" or "the Reverend Father." The title "Father" may be abbreviated "Fr.," and it is acceptable to use "Msgr." for "Monsignor."

Don't split infinitives. "To seriously threaten" should be written "Seriously to threaten." The style of some newspapers permits a split infinitive in the rare case when awkwardness or ambiguity might result from simple recasting of the sentence. For example: Every effort will be made to adequately increase professional salaries.

Don't allow a lengthy or awkward title to precede a name, as "Acting Secretary to the Governor George Williams." Instead, write "George Williams, acting secretary to the Governor." It seems generally acceptable, however, to precede the name of a cabinet official with his title, as "Secretary of State James F. Byrnes," "Secretary of Commerce W. Averell Harriman."

Don't use the occupation or profession of a person to identify him without preceding it by the indefinite article unless the subject is well known. For example, while "Leopold Stokowski, the conductor" is correct, it is incorrect to write "John Smith, the carpenter." In the latter case, "John Smith, a carpenter" is the proper form.

Don't be guilty of international discourtesy. Never refer to a Chinese as a Chinaman or a Scotsman as a Scotchman. Needless to say, such allegedly humorous terms as "Polack,"

A Final Word to the "Up-and-Coming"

"limey," "skywegian," and "squarehead" are at all times taboo.

Don't use nineteenth-century style. Never say "deceased" for "dies," don't refer to a dead person as "the deceased," and don't say "the remains" for "the body." Don't call a coffin a "casket," and don't write that a funeral was held "from" a church. It was held "at" a church. Don't use "interred" for "buried."

Don't use "groom" when you refer to a "bridegroom," though it is permissible to say "bride and groom." Don't refer to the bride and groom as "the happy pair"; the proper word is "couple."

Don't use "during" unless you wish to indicate a continuing state. The statement "The labor contract was signed during August, 1946" means that the act of signing occupied the entire month; the sentence should read "The labor contract was signed in August, 1946" or "The contract was signed on Aug. 15, 1946."

Don't use "enthuse," "enthused," or "enthusing," for these words are colloquial. "He was enthused over the prospect" should be written "He was enthusiastic at the prospect" or "He displayed enthusiasm for the idea."

Don't use high-sounding or fancy synonyms for the simple word "said." For example, it would be absurd to write "My friend stated that his section has been having incessant rain" or "Mr. Jones stated to me that he had suffered an attack of lumbago." "Stated" should be reserved for more significant or consequential matters, as "The judge stated that the law in this instance was clear" or "The President stated his opinion that war is imminent."

Don't use superfluous descriptive words. "Close proximity" is incorrect, for "proximity" means close. "Most unique" is incorrect, for "unique" means single or without equal, and there can be no comparative degrees of this

Blueprint for Public Relations

quality. "Most perfect" or "more perfect" is incorrect for the same reason.

Don't use such superfluities as "Dr. Smith spoke at the luncheon and said. . . ." The fact that he "said" anything presupposes the fact that he spoke. Similarly, "Early yesterday morning" should be written "Early yesterday," as "morning" here is presupposed. Don't write "The building was totally destroyed"; "destroyed" is sufficient.

Don't use "partially" for "partly." Write "The building was partly destroyed," not "The building was partially destroyed."

Don't use clichés or hackneyed expressions. Such gems as "any manner, shape, form, or fashion," "ready, willing, and able," "last, but not least," "without fear of contradiction," "without rhyme or reason," and "first, last, and always" are now associated with old-school politicians and spellbinders. Use clear-cut and vigorous phraseology for such trite expressions.

Don't use "over" for "more than." Instead of saying "The village was attacked by over 10,000 soldiers," use "The village was attacked by more than 10,000 soldiers."

Don't be guilty of the following errors. Avoid such statements as "He was loaned an automobile"; write "An automobile was loaned him." Don't use "bring" for "take," "should" for "would," or "shall" for "will." When in doubt, consult a textbook.

Don't use occupations as adjectives. "Lawyer" Johnson, "Druggist" Smith, and "Banker" Williams are all bad form.

There are certain exceptions, such as "Secretary" Patterson, "Attorney General" Clark, and, of course, "Doctor" Jones, which are correct. Be discreet, and use your judgment.

Don't write "liable" when you mean "likely." One is likely—not liable—to catch a cold. "Liable" often has a legal connotation.

A Final Word to the "Up-and-Coming"

Don't write "The girl graduated from Vassar." "Was graduated" is correct.

Don't use the word "colored" to indicate a Negro, for yellow, brown, and red people are also colored. Negro should always be capitalized, just as Caucasian, Mongolian, etc.

Don't confuse the terms "audience" and "spectators." A lecturer or a pianist has an audience; those witnessing a football game are spectators.

Don't use "amateur" when you mean "novice" or "beginner." Many amateurs are highly skilled.

Don't write "balance" for "remainder." "Balance" usually signifies difference between income and expenditures or deposits and withdrawals; its use to indicate "remainder" is colloquial.

Don't be careless with tenses. "Broadcast" and "forecast" are used for both the present and past tenses; "broadcasted" and "forecasted" are incorrect. The past tense of the verb "lead" is "led"—not "lead." "Dove" is not the past tense of "dive"; write it "dived."

Don't misspell. Don't depend on proofreaders to correct your spelling errors. Here is a list of some of the most common spelling mistakes:

Right	Wrong	Right	Wrong
supersede	supercede	abattoir	abbatoir
consensus	concensus	liquefy	liquify
heinous	henious	rarefy	rarify
accompanist	accompaniest	genealogy	geneology
mayoralty	mayorality	restaurateur	restauranteur
picnicking	picnicing	abscess	abcess
battalion	battallion	emanate	emmenate

Blueprint for Public Relations

You can't go wrong if you consult the dictionary!

Don't write "a number of" when mentioning an indefinite number; say "several."

Don't write "last" when you mean "latest." When you write of an author's "last" book, you mean his final book before his death or his retirement from writing.

Don't misquote. Quotations from the classics can frequently be used to advantage, but be sure they are correctly cited. There are many authoritative works on this subject; there is thus little excuse for you to allow a misquotation to snare or embarrass you.

Don't write "people" for "persons," or vice versa. "People" usually denotes a major population group, as "the people of the city" or "the American people"; "persons" refers to minor groups, as "500 persons were in the chorus," or "the boat holds 20 persons." "People" for "persons" is sometimes found in extremely informal writing, where it may be not out of place.

Don't use "following" for "after." "Following the battle the treaty was signed" should be written "After the battle. . . ."

Don't confuse "plurality" and "majority." If Jones receives more votes than both Smith and Williams combined, he has a majority. If he receives more votes than either but not more votes than both, his plurality is his excess over his nearest competitor.

Don't confuse "take place" and "occur." A festivity or a planned event takes place. Accidents, earthquakes, and phenomena occur.

Don't write "commence" or "inaugurate" for "begin."

ABBREVIATIONS

Don't abbreviate, when you are in doubt,

Christian names.

The word "Christmas."

A Final Word to the "Up-and-Coming"

Names of cities.

The word "cents," except in tabulations.

Auxiliary nouns when used as parts of names: Watson
Associates, Central Street, Hendrix College.

Points of the compass except with figures.

Days of the week.

Years, except in referring to college classes.

Names of centuries: nineteenth (not 19th) century.

The word "per cent," except in tabulations.

"Professor" to "Prof." except before a full name.

"Et cetera" to "&c." Use "etc."

Abbreviate

Books of the Bible when the name of the book contains more than one syllable.

Names of states only when they follow names of cities:
Memphis, Tenn. However, Idaho, Iowa, Maine, Ohio, and Utah should be spelled out.

Names of political parties when used in statistics or parenthetically.

The word "and" to "&" only in business titles: H.
A. Bruno & Associates.

All other titles only when the first name or initials are used: Gov. W. B. Smith.

"Saint," "Mount," and "Fort" before names: Mt.
Vernon.

"Junior" and "Senior" when used after names.

Common designations of weights and measures when occurring, in combination with figures, several times in a story: 20 by 45 yd., as compared with 15 yards by 60 yd.

The phrases "master of arts," "doctor of philosophy," etc.: M.A., Ph.D.

Air lines, railways, and railroads, when initials are

Blueprint for Public Relations

used for the name of the railroad or air line:

L. & A.K.C.S. Ry., T.W.A.

Names of months that contain more than five letters,
but only in dates: Aug. 29.

The titles "Dr.," "Mr.," and "Mrs.," "the Rev.,"
"M.," "Mme.," and "Mlle." Nouns expressed in
figures as for prisoners: No. 2345.

Hours of the day: 3 P.M.

ADDRESSES

Spell out numbered streets to Tenth.

"Major Rufus W. Fontenot, 531 Chartres Street,"
is correct. If there is no street address, write it "Robert
C. Covington, Wadesboro."

CAPITALIZATION

Don't capitalize, when you are in doubt,

Titles when they follow a name: John Doe, chief en-
gineer, except in addresses and signatures.

Debate questions, except the first word.

College degrees when spelled out.

Common religious terms: scripture, gospels.

Such words as gulf, island, lake, county, district, and
ward when used singly: Gulf of Mexico, but the
gulf.

Titles in lists of officers.

Points of the compass: northeast.

Common nouns that originally were proper nouns.

Adjectives, derived from proper nouns, that have lost
their original association.

Names of studies except languages.

The abbreviations A.M. and P.M.

The word "former" when it precedes a title.

Auxiliary nouns (see page 313).

A Final Word to the "Up-and-Coming"

Capitalize

All proper nouns.

Names of political parties, religious denominations,
and religious orders.

Acts of Congress: Selective Training and Service Act.

Political and geographical divisions and regions when
used as nouns: South Pole.

Words signifying divisions of real estate or docu-
ments: Lot 1918, Room 125, Doc. 207.

All cabinet officers: Secretary of State.

Horses' and dogs' names, but do not use quotation
marks also.

Directions when used to denote national subdivisions:
the South.

Names of varieties of horses, flowers, fruits, etc.:
Persians, American Beauty roses.

Fanciful or popular appellation as if a real name, as
of cities, states, nations: Crescent City, Hoosier,
City of Churches.

Abbreviations of college degrees.

Names of places or official residences: White House.

Capitalize, with the name or standing alone, the titles
of national or state legislative bodies and the name
of domain or administrative subdivisions of any
country.

Names of races, nationalities, athletic teams, and clubs.

First and principal words in titles of plays, books, etc.

Titles when they precede proper nouns.

COLON AND SEMICOLON

Use the colon to introduce a resolution: Resolved:

Use the colon after a statement introducing a direct
quotation of one or more sentences. This does not apply
to ordinary dialogue.

Blueprint for Public Relations

Use the colon to introduce a series: Those elected are: Mrs. John Doe, president, etc.

Use the colon in giving the time of day: 9:45 P.M.

Use the semicolon to separate items that contain commas in a series of names and addresses.

Use the semicolon to separate coordinate clauses when there is no coordinate conjunction: There she goes out the door; we should have taken the short cut.

Use the semicolon to separate items that contain commas in a series giving election results: Bankston, 7,995; Vernon, 6,782.

COMMA

Adjectives modifying the same noun should be separated by commas.

When a clause ending in a verb is immediately followed by another verb, a comma should separate the verbs: Whatever is, is right.

Separate the parts of a date by commas: Sunday, Dec. 7, 1941.

A nonrestrictive adjective clause should be set off by commas.

When an adverbial clause begins a sentence, separate it from what follows by a comma.

A comma should be used to separate the main clauses of a compound sentence. (If these clauses contain commas, use a semicolon to separate them.)

Set off by commas a noun used in direct address: Mary, how is your mother?

Use the comma in scores: Juniors, 2; Seniors, 1.

Use commas to set off parenthetical matter.

Omit the comma before "of" in such a construction as "George Brown of New York."

A Final Word to the "Up-and-Coming"

DASH

Use the dash to set off a parenthetical expression.

Use the dash after a man's name placed at the beginning of a statement in an interview:

Mr. Carroll—Why did you make that statement?

Mr. Marks—To express my feelings, Sir.

Donna (blushing)—Oh, I'm so embarrassed.

(Quotation marks are omitted with this form.)

Use dashes to indicate broken speech.

Use dashes to indicate the omission of letters.

FIGURES

Use figures for all sums of money, scores, telephone numbers, street numbers, degrees of temperature, times in races, automobile numbers, latitudes and longitudes, distances, votes, betting odds, ages, percentages, and dimensions. Certain phrases involving the use of figures should be spelled out: one case in a hundred.

In sentences requiring more than one numeral, one below 10 and the other 10 or above, use figures for both.

Avoid unnecessary ciphers: 11 A.M., not 11:00 A.M.; \$50,000, not \$50,000.00.

Clock time—use 11 P.M.

Spell out round numbers (a hundred cows) and indefinite or approximate numbers (ten or a dozen; eight or ten persons). Numbers from one to nine, inclusive, should be spelled out. Numbers 10 and higher should be written as digits. However, as already mentioned, figures may be required for uniformity within a sentence: a flock of 12 chickens, 7 turkeys, and 4 geese.

If a sentence begins with a number, spell it out.

All numbers in statistical material should be written in figures.

Spell out numbered streets to Tenth.

Blueprint for Public Relations

Write it "50th."

Spell out fractions, except after figures: one-half, but $2\frac{1}{2}$.

Write it "June 21, 1946" and "Nov. 28, 1946"; omit "st," "d," "th" after dates.

HYPHEN

When two words are united to express a new meaning, they should either be printed as one word or hyphenated.

Omit the hyphen in words whose first syllable ends with the same letter as that with which the second syllable begins: cooperate, reelect, reestablish.

Use the hyphen in titles that begin with the word "vice."

Use the hyphen with prefixes joined to proper names: un-American.

Use the hyphen in compound adjectives preceding the noun: a well-known person. Omit the hyphen from such compounds, however, if one of the parts is an adverb ending in "-ly": a newly married couple.

Use the hyphen in measures if employed as adjectives: $1\frac{1}{2}$ -in. coupling.

Omit the hyphen in "today" and "tomorrow."

Omit the hyphen in Latin forms used as adjectives: an ex officio member, prima facie evidence.

Write the following as shown: anybody, everybody, nobody, somebody, anyone, everyone, no one, some one.

Compound numbers and fractions are hyphenated: three-fourths.

Do not hyphenate civil and military titles: brigadier general.

PARENTHESES AND BRACKETS

When a legislator's political party and state are to be indicated in shortened form, use parentheses: Rep. Wilbur D. Mills (Dem., Ark.).

Brackets should be used to enclose a phrase already marked by parentheses.

A Final Word to the "Up-and-Coming"

Use brackets to enclose matter inserted by someone other than the author: They [the Dodgers] are expected to contest the game.

When the name of the state, though not a part of the title, is given with the name of a newspaper, use this form: Bunkie (La.) *Record*.

Use parentheses to enclose figures that indicate subject divisions, as "Twelve points were raised: (1) cost of construction, etc."

Avoid parentheses as much as possible. When parentheses are used, punctuate the remainder of the sentence as if the parentheses and the enclosed words were not there.

PERIOD

Use the period after the last parenthesis if the final words of a sentence are parenthetical: Once he was a rich banker (so his wife had said).

Use the period with all abbreviations except government agencies like RFC, FBI.

Use the period with the abbreviation of a college degree: B.A.

Use the period before the last parenthesis mark when an entire sentence is enclosed: (See pictures on page 4.)

Omit the period after nicknames.

Use a series of three periods (leaders) to indicate omission of quoted matter.

Omit the period after headings, captions, subheads, figures, single line heads, Roman numerals, letters used in formulas, and the words "per cent" and "pro tem."

APOSTROPHE

Use the apostrophe to make clear the omission of a letter: can't, it's.

Use the apostrophe in unusual plurals: Co.'s, V.F.W.'s, the four B's, the 1890's.

Blueprint for Public Relations

Use the apostrophe with college classes: Brown '45.

Use only one apostrophe to indicate common possession: Sam and Ella's car.

Use the apostrophe to indicate possession except in pronouns: Henry's, but theirs, yours, its, etc.

Omit the apostrophe in "bankers association," "golfers clubs."

Omit the apostrophe before common contractions like "bus," "phone," and "plane."

QUOTATION MARKS

Use quotation marks in quoting all direct testimony, conversation, and interviews given in direct form, except when the name of the speaker given with a dash (question and answer form) precedes.

Use quotation marks for all quotations when they are to be set in the same type and measure as the context, but not when they are in narrower measure or smaller type.

Use quotation marks at the beginning of each paragraph of a continuous quotation of several paragraphs, but only at the end of the last paragraph.

Within a quotation, a quotation requires single quotation marks, but a third quotation reverts to double quotation marks.

Periods and commas are placed inside quotation marks. Question marks, colons, and semicolons are placed outside the quotation marks except in cases where the punctuation is part of the quotation.

Use quotation marks to set off a word of unusual meaning or an unfamiliar, excessively slangy, or coined word the first time it is used, but not thereafter.

Use quotation marks in naming books, paintings, operas, magazine articles, songs, dramas, lectures, and sermons.

Avoid quotation marks in naming characters in plays or novels, with names of newspapers or other periodicals (use

A Final Word to the "Up-and-Coming"

italics), with common nicknames except when used with the full name, and with names of animals.

PRESS TERMS

Ad. Advertisement; additional news copy to be appended to a story.

Add. Additional news material to be appended to a story.

Ad side. The part of the composing room where advertisements are set.

Advance. A story concerning a future event.

Agate. Type measuring 5½ points in depth. Newspaper columns and advertisements are measured by agate lines.

Alibi copy. News-story duplicates placed in the morgue.

Alley. Print-shop aisle.

All in hand. Copy is said to be "all in hand" when it has been distributed to the compositors.

A.M. A newspaper appearing in the morning.

Angle. Aspect of a news story; a press agent "angles" a story, meaning that he wants to give it a particular slant or build up some obscure point.

Angle bars. Press devices for turning paper into folder or in a new direction.

A.P. Associated Press.

Art. Newspaper illustrations.

Assignment. A reporter's designated task.

Assignment book. Record of assignments.

Assignment man. A newsman usable for general commissions.

Astonisher. Slang for exclamation point.

Bad break. Awkward typographical appearance resulting when body type begins a new column or new page with a short line and also when a story ends a column with a paragraph but continues elsewhere.

Blueprint for Public Relations

- Bank.** Lower section of a headline; a table on which set type is placed.
- Banner, banner line.** A page-wide head in large type.
- Bar line.** See crossline.
- Beat.** A reporter's regular territory for news coverage; a story published solely by one newspaper.
- Ben Day.** Term referring to mechanical process for shading line engravings.
- B.F.** Bold- or black-faced type.
- Binder line.** One line of large type, on an inside page over an especially lengthy story or a number of stories on one general topic.
- Blanket head.** A headline across all the columns above a story or department.
- Blind interview.** An interview that does not reveal name of interviewed person.
- Blind query.** A query not giving definite information.
- Blotter.** Records of arrests made by police.
- Body type.** Type in which the major part of the newspaper is set, usually 8 points.
- Boiler plate.** Syndicate materials in metal-plate form.
- Border.** Type-metal strips used to box a story or head.
- Box.** Type bordered by rules.
- Box head.** A headline enclosed in a border.
- Box story.** A story enclosed in a box.
- Break.** The point at which a story goes from one page or one column to another. A story "breaks" when it is available for publication. Or the press agent, publicity man, or news editor "breaks" a story, *i.e.*, makes it public by printing it.
- Bromide.** A trite expression; a stereotype.
- Bug.** A type ornament, now out of style, used in a headline or beside a cut.
- Bulldog.** Early edition.
- Bulletin.** Significant last-minute news.

A Final Word to the "Up-and-Coming"

- Bullput.** First mail edition of Sunday newspapers.
- Bureau.** News-gathering body organized in a center of importance.
- By-line.** Signature above a story.
- By-line story.** A signed story.
- C. and l.c.** Capital and lower-case letters.
- Canned copy.** Material received from publicity offices of press agents.
- Caps.** Capitals.
- Caption.** Explanation of a photograph, illustration, or diagram.
- Case.** Cabinet or type where printers work.
- Catch line.** See slug.
- C.G.O.** "Can go over," meaning that the story is such that it can be printed at any time.
- Chase.** Metal frame used for holding page form, type, and cuts ready for printing.
- Check up.** To verify information.
- Cheesecake.** A term coined by newspapermen and publicists to describe the pictorial strip tease that is an indispensable part of journalism and publicity the world over; it is also referred to as "leg art."
- Circus make-up.** The use of many headlines of various sizes and many kinds of type to create a bizarre effect.
- City editor.** Head of the local news department of a newspaper.
- City room.** Workshop for handling local news.
- Clean proof.** Proof with few errors.
- Clips.** Clippings from newspapers or morgue files.
- Clipsheet.** Publicity prepared in sheet form for easy use.
- Col.** Column.
- Coloroto.** Colored rotogravure.
- Composing room.** Department where type is set.
- Composite story.** A story containing numerous angles.
- Compositor.** Person who sets type.

Blueprint for Public Relations

Condensed type. Type that is narrower than standard width; other widths include standard, extended, and extracondensed.

Copy. Manuscript.

Copy cutter. Employee of the composing room who cuts up manuscripts for rapid setting and who distributes copy among typesetters.

Copy desk. Where copy is edited.

Copy editor. See copyreader.

Copyholder. Proofroom employee who reads aloud to the proofreader from manuscript.

Copyreader. Newsroom employee who reads, edits, and headlines manuscript.

Correspondent. Out-of-town reporter.

Cover. To get the facts.

Credit line. Line acknowledging source of stories or cuts.

Crossbars. Press device to guide or turn print paper.

Crossline. Portion of a headline differentiated from the top and banks.

Cub. An unseasoned reporter.

Cut. A newspaper engraving; to cut a story is to shorten it.

Cut line. Caption for a cut.

Cutoff. A rule across a column or columns to separate one part of the page from the rest of it.

Dashes. Short lines that separate parts of a headline, headlines and stories, and stories from each other. Normally, dashes separating stories are somewhat longer.

Date line. Place of origin and date put at the beginning of nonlocal news; the top line of a page, giving the publication date.

Day side. The newspaper personnel working during the daytime.

Dead. News material, especially type, that is no longer usable.

A Final Word to the "Up-and-Coming"

- Dead bank.** Composing-room rack for holding type no longer available for use.
- Dead line.** The time when a story must be completed or an edition goes to press.
- Deck.** Part of a headline.
- Desk.** The copy desk where stories are edited and headlined.
- Desk editor.** Editor having charge of assignments for reporters.
- Dingbat.** Headline or cut ornament; a boxed story.
- Dinky dash.** A special dash used as a substitute for subheads or as a separation between short items.
- District man.** A reporter assigned to a particular district.
- Dogwatch.** See lobster shift (trick).
- Dope.** Advance news information, frequently rumor.
- Dope story.** A story, commonly by-lined, explaining a situation and giving the opinion of others as well as that of the writer.
- Doublet.** Material set twice and repeated in the same paper.
- Dream up.** A publicity man "dreams up" an angle, stunt, or situation.
- Drop head.** Headline that accompanies a streamer as a subhead.
- Drop lines.** Lines that are stepped, for instance, the first line being indented two spaces, the second indented four spaces, and the third indented six spaces.
- Dummy.** Diagram showing the layout of a page.
- Dupe.** Inadvertent repetition of a news item; also carbon copies of a story.
- Ears.** Small boxes appearing in the upper corners of any page.
- Edition.** Newspaper copies printed during one press run, such as "Mail," "Home," "Final."
- Editorialize.** Inclusion of opinion in a news story or headline.

Blueprint for Public Relations

Em. A measure of type width.

En. One-half em.

Exchanges. Copies of other newspapers received on an exchange basis.

Exclusive. A story published by only one newspaper.

Extra. A newspaper edition other than the regular one.

Fake. A fraudulent, invented story.

Feature. A story that, though timely and interesting, is not exactly new; the significant fact of a story; to feature a story is to give prominence to it.

File. To dispatch a story by cable or telegraph.

Filler. Material that can be used at any time or to fill space.

Fingernails. Slang for parentheses.

First day story. A current story; one published for the first time.

Five W's. Who? What? When? Where? Why?

Flag. The newspaper title appearing on the first page; a lead sticking up in type as a warning to printer that correction or addition is to be made.

Flash. A message giving the first brief news of an event.

Flimsy. Thin carbon copy of a manuscript.

Flush and hang. First line set even with left margin and subsequent lines indented one em or more.

Fold. Place where the half fold is made in a newspaper.

Folio. A page; a page number.

Follow, follow-up. A story giving later developments of one printed earlier.

Follow copy. Instruction to compositor to set the copy precisely as it is written.

Folo. Follow; instruction to reporter to obtain new developments of a story.

Font. A complete assortment of type of one style and size.

Footstick. The bottom heavy metal bar of a chase used in locking it.

A Final Word to the "Up-and-Coming"

Form. A page of type locked in a chase and ready for press.

Fotog. Photographer.

Fudge column. A first-page column for last-minute news.

Furniture. Wood or metal pieces, less high than type, used for packing type in order that a form may be locked.

Future. Memorandum of a future event.

Galley. An oblong metal tray for holding type.

Good night. Closing of the news division after the final edition.

Grapevine. Set copy that may be used at any time as filler.

Green proof. Uncorrected proof.

Guideline. Title of a story in one word; slug line.

Hairline boxes. Thin-line boxes.

Half stick. Type set in half-column width.

Half tone. A picture that is photographed on metal through a screen and chemically or electrolytically etched.

Hanging indent. Type set with first line flush and the remainder indented at the left.

Head. Short for headline; headings of news stories.

Head of desk. Employee having charge of copy desk.

Hellbox. Container for discarded type and furniture.

High leads. Leads that stick up in the columns and print in an undesirable fashion.

High lines. Lines of irregular depth resulting from a faulty linotype.

Hold for release. Instructions placed on copy to be set but not printed until the editor in charge so orders.

Holding. Holding a paper is delaying the dead line for a news story.

Hole. Vacancy in a page.

HTC., HTK. "Head to come"; used when a story is rushed to the composing room before the head is written.

Human interest. A story or phase of the news appealing emotionally.

Blueprint for Public Relations

Indent. Instructions to compositor to start a line a specified distance in from the margin.

I.N.S. International News Service.

Insert. News copy to be incorporated in a story that has gone to the composing room.

Interview. A conference for the purpose of obtaining news.

Itals. Italics.

Jump. The carrying of a story from one page to another.

Jump head. A headline identifying a continued story.

Justifying, justification. Spacing out a line to fill a column or type to fill a form.

Kill. To exclude from copy; to destroy a story in type.

Label. A colorless headline.

Late watch. The reduced staff that stays to handle late stories and late editions after the greater part of the editing and printing is complete and most of the staff has been released. The late watch on a morning paper is from 1 to 4 A.M.

Layout. A sheet ruled into columns representing a page on which the positions of stories or advertisements are indicated.

L.c. Lower case.

Lead. The introduction (sentence or paragraph) of a news story; the chief story of the day.

Leaders, leaders out. Instruction to printer to run a row of dots to the matter at the end of the line.

Leg art. See cheesecake.

Legman, legger. One who gathers news but does not write it.

Libel. A false or defamatory presentation.

Library. Files of newspaper clippings and other reference material.

Line over the top. A banner or streamer at the top of page 1 above the newspaper's name.

Lino. Linotype, a machine for setting type.

A Final Word to the "Up-and-Coming"

- Live program.** A radio program that is not transcribed.
- Live talent.** Term used in publicity and advertising to specify that the broadcast is made by the talent in person and not by a recording.
- Lobster shift, trick.** The late watch; on an evening paper the early watch.
- Local.** News story occurring in the territory covered by the paper.
- Localize.** To emphasize a story's local aspects.
- Local newsroom.** The working quarters of the city news staff.
- Log.** Book of assignments.
- Logotype.** A single type that contains two or more letters.
- Magazine.** Section of a linotype machine containing matrices.
- Make over.** To rearrange a page of type or pages to accommodate new stories or to better the appearance.
- Make-up.** The placement of stories, pictures, and advertisements on a page.
- Make-up man.** Printer having charge of assembling one or more pages.
- Markets.** Section devoted to financial, grain, livestock, and produce news.
- Masthead.** The editorial page heading that supplies information about the newspaper.
- Mat.** Matrix; the papier-mâché mold of a page of type used for making a stereotype plate; the linotype brass mold for casting type.
- Minion.** Seven-point type.
- Miscellany.** Plate matter consisting of filler material.
- More.** Word written at the end of each page of copy except the last.
- Morgue.** A reference file of newspaper clippings and other useful information.

Blueprint for Public Relations

Must. Instruction on copy meaning that it must be printed without fail.

Name plate. Newspaper's name as carried on page 1.

Night side. The division of the staff that works at night.

Nonpareil. Six-point type, a measurement of type widths.

Obit. Obituary; general biographical information, not necessarily that of deceased persons.

Overline. Caption appearing above a cut.

Overnight. An assignment for the following day.

Overs, overset. Type set in excess of that needed to fill the paper.

Page opp. Page opposite, meaning the page opposite the editorial page.

Page proof. Proof of the whole page.

Patent insides. Metal plates bought from syndicates and service agencies and ready to use as inside pages.

Personal. A brief news item concerning one or more persons.

Phat, fat. To hold type for possible repetition is to phat it. A fat take or page is one of many cuts or other matter not requiring setting. Fat type is extended type, and a fat line is one that cannot be set in the space available.

Photoengraving. See half tone.

Pica. Twelve-point type.

Pickup. Standing type that is to be included with new copy; an instruction to the composing room to include such type with that which is being set.

Pied. Type that is in disorder and unusable.

Pitch. The theme or angles of a story, program, or plan to be emphasized.

Pix. Pictures.

Planer. Printer's wooden block used to make even the type surface of a form ready for locking.

Plate. A page of type that is cast in metal and is ready for locking on the press.

A Final Word to the "Up-and-Coming"

Play up. To display a story prominently.

Please use. Instruction to use the copy if possible.

P.M. A newspaper appearing in the afternoon.

Point. Measurement for type sizes, a point being $\frac{1}{72}$ inch.

Policy. A newspaper's stand on a public issue.

Pork. Reprint or time copy.

Postscript. A page rearranged between editions for corrections or the accommodation of new and important stories.

Precede. Material that is to precede a news story.

Press association. An organization for gathering news for distribution to many papers.

Printers. Employees of the composing room who correct type and assemble it in the chases as directed.

Proof. An imprint of type on paper taken so that errors can be corrected.

Proofreader. One who corrects proof against the copy.

Puff. Publicity story that is personal.

Pull in. Printing matter without waiting for proofroom corrections.

Punch. A quality in words, stories, and headlines that makes them vigorous, "snappy," appealing.

Put to bed. Locking up the forms in preparation for printing an edition.

Q and A matter. Question and answer material, such as testimony in court, *i.e.*, printed verbatim.

Quad. A blank space or type character with a width equaling its height.

Query. Correspondent's telegraphic synopsis, indicating existence and nature of a story. On the basis of this summary the telegraph editor designates the number of words desired.

Quote. Quotation.

Rack. Cabinet containing galleys of type.

Blueprint for Public Relations

Railroad. To rush copy in an emergency to the composing room without careful editing.

Release. An instruction to print a story set earlier and held for later disposition.

Release copy. Copy to be published at a specific date.

Replate. Postscript.

Reprint. Material, printed first in late editions, that is thus usable in the following issue of the early editions.

Revise. Proof taken after type has been corrected.

Rewrite. To write a story again to improve, lengthen, or shorten it.

Rewrite man. One who writes stories from facts taken over the telephone; one who revises other reporters' copy or clipped stories.

Rim. The outer edge of the desk, usually in the shape of a horseshoe, where copy is edited and copy editors sit.

Ring. Drawing a ring around an abbreviation, numeral, or symbol in a manuscript is an indication to spell out; on the other hand, drawing a ring around a spelled-out word, numeral, or symbol is an indication to abbreviate or use figure or symbol.

Ring bank. Composing-room stands where type is corrected.

Ring machine. Linotype machine devoted to making type corrections.

Ring man. Printer correcting type.

Roto. Rotogravure.

Rule. A metal strip that is the height of the type and prints as a line. Column rules make the printed lines separating the columns of a paper.

Rule for insert or for pickup. Instruction to printer to turn a type rule to indicate the place for an insert in the body of a story or that type already set is to be incorporated in the story.

Run. A reporter's regular territory.

A Final Word to the "Up-and-Coming"

- Run-around. Type to be set around a cut of odd measure.
- Run flat. To set the manuscript without revision.
- Run in. To make into one paragraph a series of paragraphs or names; to combine sentences.
- Running story. A news story that continues over a period of time; a story sent to the composing room in sections.
- Rush. Instructions on copy to ensure rapid handling in the composing room.
- Sacred cow. Slang for material of interest to the publisher or superior editors and that must be printed.
- Schedule. A list of assignments kept by the city editor; a list of stories edited and headed by a copy editor; a dummy page.
- Scoop. An exclusive story printed by only one paper.
- Second day. Story developing out of one printed previously.
- Second front. The first page of a newspaper's second edition.
- Sectional story. A big news story with different aspects appearing under two or separate headlines; a story sent in takes to the printer.
- See copy. Copy-desk instruction to the composing room to refer to the copy for verification.
- Set and hold. Hold for release.
- Set flush. Instruction to set without paragraph indentation or margin.
- Shank. Main body of a type unit.
- Sheet. Vernacular for newspaper.
- Shorts. Relatively unimportant brief stories.
- Shots. A plug; a publicity man or a press agent proudly points to a "shot" in Winchell's column.
- Shoulder. Top surface of type.
- Shouts. Exclamation points.
- Sit-in man. Substitute for head of the copy desk.
- Sked. Schedule.

Blueprint for Public Relations

Skeletonize. Framing a cabled story so as to omit unimportant words. Code words are frequently used.

Slant. Emphasis placed on a particular aspect of a policy story.

Sleuth. Term for reporter specializing in stories involving extensive investigations.

Slot. Place where the copy-desk editor sits.

Slug. Notation placed on copy to identify the story; a guide line in type.

Small caps. Small capital letters.

Soc. Society; used to indicate copy for society columns.

Space. Blank type unit for spacing between words.

Spike, hook. To reject copy or to hold it for possible future use.

Split page. First page of second section.

Spot news. Unexpected, live, important news.

Spread. A chief story and its auxiliary stories; a story requiring a head at the top of a column; also used at times to indicate the head itself.

Squid. A brief news item.

Standing ads, heads, tables. Type kept on hand for repetition.

Standing boxes. Type boxes that are kept as framework for future use.

Star edition. Refers to order of editions, one star being the first, two stars being the second, four or five stars being the final edition.

Steam table. Mechanical device at which matrices of page forms are made.

Step lines. Drop lines.

Stet. Let it stand.

Stick. A measuring unit for type equaling approximately 2 inches; a typeholder.

Stone. A stone- or metal-topped bench or table upon which a page is assembled.

A Final Word to the "Up-and-Coming"

Story. An article written by a reporter.

Straight news. An unembellished account of news facts.

Streamer. See banner.

String. Newspaper clippings pasted together in a strip or scrapbook.

Stuff. Raw news material.

Stunt. Any situation publicizing an individual, idea, or product, and involving anything from having the person hang by his feet from the Woolworth Building to giving a dinner party at a fashionable club. The situation need not be sensational or spectacular, but it must be newsworthy.

Subhead. A line of type differing from body type and used to break up a long story.

Summary. A brief statement of a news story.

Summary head. A head incorporating answers to the five W's.

Sunrise watch. Dogwatch, or lobster shift.

Suspended interest. A story whose feature or climax appears near the end.

Syndicate. An association that, in conjunction with or apart from a newspaper, buys or sells news stories, features, and other material for newspaper use.

Table. Tabulated statement.

Take. A section of a story sent to the composing room by the copy editor or given to an operator by the copy cutter.

Telephoto. Photograph received by wire.

Third stick. Instructions for setting type one-third of a column wide.

Thirty. The end.

Tie-back, tie-in. Inclusion of previously printed information in a later story to refresh the reader's mind.

Tight paper. A paper so filled with advertisements that a reduction of news space is necessary.

Blueprint for Public Relations

Time copy. Copy held for later use after it has been set.

Tip. Information suggesting a story.

Title line. By-line.

Toenails. Slang for parentheses.

Tombstone. Effect produced when two headlines in capital letters and the same size and kind of type appear side by side, giving the effect of one head instead of two.

Top heads. Top-column headings.

Top lines. Lines of type that form the top of a headline.

Tr. Transpose.

Trim. To shorten a story.

Turn. A story running from the bottom of the last column of the first page to the top of the second page first column is said to turn.

Turn rule. Instruction to printer to turn up the broad edge of a rule, thus indicating a place for correction. A rule has both broad and thin edges. The common position of the metal strip is with the thin edge up.

Turn story. A story running from the first page last column to the second page first column and requiring no jump head.

Two-line initial, two-line figure. Initial and figure two lines in depth.

Type high. Printing height, 0.918 inch.

Typo. Typographical mistake.

U. and l.c. Upper and lower case.

Underline. Explanation under a cut.

U.P. United Press.

U.S. Universal Service.

Verse style. Instructions to set as poetry.

When room. Story may be used at any time.

Wooden head. Meaningless headline.

Wrong face, wrong font. Type differing in style or size from that specified.

Yellow, yellow journalism. Sensational.

A Final Word to the "Up-and-Coming"

EXAMPLES

From a report of Alice R. McCall, publicity secretary of the New Orleans Community Chest Committee, has been gleaned a summary of its publicity effort during a recent campaign:

Planning and Direction.—W. T. Harter, chairman of publicity; D. H. Haley, vice-chairman, assisted by members of an advisory publicity committee, composed of managing editors of newspapers, general managers of radio stations, publishers of trade magazines, and executives of advertising agencies and outdoor advertising firms.

The committee

1. Prepared the plan of organization and operation.
2. Prepared a tentative list of subcommittee members.
3. Developed a plan of procedure.
4. Formulated the general policy and time schedules.

At a general meeting June 4, 1941, the publicity program, making use of all major channels, was approved, and subcommittee members were appointed.

At a meeting held July 2, the campaign poster and slogan were selected.

Production.—G. J. Dureau, Jr., James Willson, assisted by editors, radio producers, artists and script writers, photographers, and motion-picture specialists.

The committee received the plan from the Planning and Direction Committee and proceeded immediately to consider material for all mediums to be in keeping with master plan. Preparation of copy, etc., was allotted to members of the committee according to specialized fields.

Coordination.—L. M. Williams, amateur motion-picture production; Moise Bloch, outdoor display; Herbert Kenny, advertising tie-ups; J. Earle Owings, transportation advertising; Edmund Coudrain, window displays; Wood Brown, Speakers Bureau; Rt. Rev. Msgr. George Andree, Church

Blueprint for Public Relations

Committee; Frank Bourgeois, public relations; John F. Bowan, Labor Committee.

The above committee met July 8 to consider ways and means of coordinating all publicity activity and to map schedules to produce maximum results. The committee agreed upon various schedules of activity from the date of opening to the climax of the 1941 drive.

Distribution.—G. J. Dureau, Jr., trailer distribution; James Willson, radio; Moise Bloch, outdoor display; Herbert Kenny, advertising; J. Earle Owings, transportation advertising; Edmund Coudrain, window displays; Miss Caroline S. Pffaff and Mrs. Annabel J. Nathans, neighborhood merchants' display space for school children's exhibits; Dr. Elizabeth Wisner and Miss Ruth McShane, Teachers' Manual Committee; James Calvert, Social Work Publicity Council.

The committee met July 12 to discuss distribution, which included arranging speaking dates for Speakers Bureau. The committee completed all data on possible distribution of campaign publicity and undertook to have publicity for the first month placed with the mediums.

Review of Publicity Effort. Newspapers.—From Labor Day until the closing meeting mention of the Community Chest was in the papers nearly every day. The newspapers covered campaign meetings and took frequent pictures as requested. They also came through with page 1 editorials as requested the last week of the campaign. The cartoonists from all local papers handled one or more cartoons during the drive.

The Trade Press and Special Publications.—There was an unusually good response from editors of special publications. The editors of trade magazines were most cooperative, and clippings of Community Chest news carried in these publications were mailed in for the Community Chest scrap-

A Final Word to the "Up-and-Coming"

book. A number of school papers carried stories and editorials featuring the campaign.

House Organs.—Practically every house organ published in New Orleans supported this year's drive. The items that appeared in these bulletins did much toward publicizing the campaign.

Literature.—Campaign booklet. Cover in two colors, illustrated with photographs by selected amateurs, who worked in connection with Williams's motion-picture committee; 34,000 distributed.

Church single sheet. One side reproduced campaign poster in two colors, making use of booklet cover cut; 45,000 were printed and distributed by employee group captains. The sheet featured an appeal drafted by the church committee chairman and subscribed to by members of the committee.

Employee-groups single sheet. Designed by representatives of local advertising agencies and distributed to 50,000 members of employee groups.

Colored-division leaflet. Featured colored appeals and distributed to 20,000 Negroes by the colored division.

Teachers' manual. A 24-page teachers' manual was printed and distributed to 3,000 teachers by Nicholas Bauer, superintendent of schools and chairman of the school division, with a letter to each teacher urging that the manual be used as teaching material. Bauer, in recommending the manual, said, "It sets forth the part played by each [Community] Chest contributor in helping to spin the wheel of opportunity."

"We've Given" cards, etc. These included solicitors' kits, speakers' bulletins, employee-groups' posters, special leaflets for doctors and professional people, a series of three mailing pieces to campaign workers giving the schedule for a week ahead, car and bus signs, and monthly statements.

Blueprint for Public Relations

Radio Speeches.—The five local stations gave the Community Chest two 15-minute periods and one 5-minute period a week for the period from Nov. 3 to Dec. 1 and gave additional time during one week of Dec. 8. The 15-minute periods were used for the Hollywood transcriptions made for the Community Mobilization for Human Needs, featuring Bing Crosby, Dorothy Lamour, and other stars of radio, stage, and screen. The 5-minute periods were used for speakers. Copy was sent the stations for inclusion in their news broadcasts.

Public Addresses.—Members of the Speakers Bureau appeared before meetings and luncheons. Engagements were also made to address students in schools and groups in the large business organizations.

Motion Pictures.—The Donald Duck trailer was run for a week in the major theaters and later for periods of 3 and 4 days in neighborhood theaters, during the period Nov. 7 to Dec. 6. News pictures and shorts were also shown during this period. A new publicity feature was the 16-millimeter sound-color film shown to 22 employee groups and organizations. The color photography was excellent, and the sound effects, after the first few showings, were satisfactorily handled by a Community Chest staff member.

News Pictures.—Pictures were taken by press photographers to illustrate the great need for contributions and to picture where the contributions go and the good accomplished by the Community Chest. Actual photographers were used in connection with all human-interest stories during the campaign.

Window Displays.—Impressive displays were arranged by the display managers at major department stores.

Outdoor Displays.—This included 12 billboards on donated space, red, white, and blue signs at important street intersections, and a Canal Street display. For the first time Canal Street was bannered overhead; the red, white, and

A Final Word to the "Up-and-Coming"

blue decorations were very effective. Boy Scouts distributed Community Chest banners to merchants on St. Charles, Camp, and Carondelet Streets, and 50 "We Share" flags, 5 by 8 ft, were displayed at entrances of Community Chest agencies.

Advertising Tie-ups.—The committee asked newspaper advertisers to run mats of the campaign poster and radio advertisers to give plugs to the Community Chest.

Transportation Advertising.—The Community Chest had a complete run of 250 car cards Nov. 7 to 30 and 55 outside bus signs starting Nov. 9.

Slogans.—The campaign theme was the slogan, "Be Thankful to Give the American Way," which was illustrated by a family group against an American flag background. The slogan appeared on all literature and in most of the advertising.

Index

A

- Accounts, desirable number of, 183-184
 - securing new, 184-185
- Acme Newspictures, 205, 296
- Action, favorable public, 188
- Addresses, public, releasing to the press, 194
 - (*See also* Speeches)
- Advertiser, The*, 58
- Advertising, 133, 139
 - agencies, and radio program planning, 133
 - camouflaged, 12
 - community, 136
 - and community officials, 137
 - and company background, 133
 - personnel, 133
 - policy on, 133
 - motion-picture, 225
 - of new developments, 133
 - professional policy in, 184
 - of reconversion achievements, 133
 - timing of, with publicity, 136
 - for veteran employment, 137
- Advertising Age*, 58
- Advertising and Selling*, 58
- Agreements, letters of, 182-183
 - verbal, 183
- Alexander, Mrs. W. C., 272
- Allen Press Clipping Service, 295
- Allman, Leo W., 237
- American Can Company, 258
- American Council on Public Relations, 57
- American Federation of Labor, 258
- American Legion Auxiliary, 270-272
- American Meat Institute, 192
- American Petroleum Institute, 85
- American Public Relations Association, 57
- American Railroads, Association of, 182, 257
- American Red Cross, 257, 277
- American Telephone and Telegraph Company, 257, 258
- Anderson, H. H., 110
- Annual reports, 123, 133
 - to employees, 123
- Apathy, faults of, in establishing policies, 162
- Appeal, determined by survey, 186-187
- Approach, determining the, 186-187
- Arnall, Governor Ellis, 271
- Art department, 90
- Associated Hospital Service, 297
- Associated Metal Manufacturers, 280-289
 - suggested public-relations program for (hypothetical example), 280-289
- Associated Press, 205, 213, 295-296
- Associations, professional, 54
- Atlanta (Ga.) *Journal*, 269, 270, 271
- Atlantic & Pacific Tea Company, 258
- Attitudes, public, 243-244
 - (*See also* Public opinion)
 - of workers, toward management, 151-157
- Ayers, William L., 85-87

Blueprint for Public Relations

B

Background information, 65
 Baker, George, 19
 Baker, Newton D., 16
 Baldwin and Mermey, 180
 Baldwin, William, 180
 Bankers, directing investments, 134
 extending credit, 134
 and others of financial interest to
 the company, 133
 Barrett, Ted, 145-149
 Batte, P. H., 271
 Bendix Aviation, 258
 Billboards, sizes of, to use, 233
 value of, 233
 Birdwell, Russell, 11
 Bleyer, Willard Grosvenor, 84
 Booklets, community, 137
 public-relations, 137
 and standard purchasing pro-
 cedure, 138
 use of, in displays and exhibits,
 230
 Braun and Company, 29
 Brief, and the local problems, 279-
 280
 outline of the, 278-280
 Broughton, Governor J. Melville,
 271
 Brown University, 6
 Budgets, based on clients' gross sales,
 182
 public-relations, 172
 Bureau, speakers', 148
 Burnett, Verne, 29, 258
 Butler, Ralph Starr, 259-261
 Byoir, Carl, 17-19, 258
 and Associates, 29, 258

C

Campaign, the, 264-301
 appeal of, importance of, 277
 basic appeal of, 265

Campaign, the, the brief for, 278-
 280
 charting the course of, 272
 checking publicity results of, 292-
 293
 director of, miscellaneous responsi-
 bilities of, 277
 examples of, 14-20, 268-272, 335-
 339
 fundamentals of, 264-268
 infantile-paralysis, 15
 local problems of, 279-280
 methods of launching, 274
 national, publicity policy of, 279
 news, policy on spreading, 291
 objectives of, 264
 planning of, 45
 political, publicity schedule of,
 292-293
 procedure in, 280
 psychology in, 265
 publicity for, 195
 localized policy important in, 279
 slogans of, 277-278
 speeches in, 227
 small, 280
 steps in organization of, 264-268
 themes of, 277
 trade-mark or symbol necessary
 for, 277
 Campbell, Colin C., 260
 Canham, Erwin D., 45
 Cantril, Hadley, 238
 Capital, 159
 Captions, for picture, 203
 studying, for style, 209
 Carbon copies of press releases, 188
 Cartoonists, 190
 Cartoons, importance of, in publicity,
 190
 Casey, Ralph D., 7
 Chamber of Commerce of the United
 States, 193, 257, 261
 Charlotte (N. C.) *Observer*, 271
 Chart of newspaper organization, 88

Index

- "Charter for a Sound Public Relations Program," 258-263
- Charts, use of, in displays and exhibits, 230
- Chase, W. Howard, 134, 140
- Chicago Board of Trade, 140, 142
- Chronological story, 78
- Chrysler, Walter, 3
- Chrysler Corporation, 239, 258
- Congress of Industrial Organizations, 258
 - C.I.O.'s Political Action Committee, 257
- City editors, 89, 98-99
- City staff, 89
- Civic affairs, counselor's participation in, 184
- Clergymen, 149
- Click*, 208
- Clients, desirable limit of, 183-184
 - fees to charge, 178-179
 - importance of counselor's personal attention to, 184
 - information on, 174-178
 - personal contact with, 183
 - securing new, 184-185
- Clipping bureaus, 293-296
 - results of, 294-296
- Clippings, effective utilization of, 297-300
 - why and how, 293-300
- Clipsheet, weekly, 188, 190-191
- Clubs, counselor's membership in, 184
- Code of practice, 56
- Codes, ethical, 195
- Collins, Tom W., 226
- Columbia University, 6
- Community, 134
 - cooperation with, 137
 - interests of, as basis for actions, 255
 - projects, 137
- Company employees, categories of, 118
- Company employees, in motion pictures, 126
 - news of, proper steps and order of release of, 116
 - officials, humanized, 115
 - speakers' bureau, 137
 - stockholders, 127
 - supplies, 138-139
- Congress, 150
- Connections, counselor's, 184
- Constitution, First Amendment to, 145
- Contracts, acceptance of, 183
 - termination of, 182-183
 - terms and conditions of, 178-183
- Conventional news story, 75
- Conventions, picture publicity for, 276
 - publicity opportunities at, 231
- Cook, David S., 259
- Cooper, Joe E., 47
- Corporations, conservative, 162
- Cost plus, 159
- Counsel, impartial viewpoint of, 170-171
 - outside, need for, 170-171
 - public-relations, 169-170
- Counselor, charitable service of, 184
 - management, 1
 - personal service of, important to clients, 184
 - policy of, on advertising service, 184
- Courses, educational, practical experience, 137
- Crosby, Bing, 266
- Crossley, Archibald, 238
- Curtiss-Wright, 258
- Customers, 132
 - categories of, 132
- Cutlines for pictures, 203

D

- Dale, Jack B., 23
- Dallas, 23

Blueprint for Public Relations

- Dallas Chamber of Commerce, 23
 - Dallas *Morning News*, 145-149
 - Dallas Power and Light Company, 23
 - Dallas *Times Herald*, 233
 - Davis, Uriel, 178
 - Dawes, Charles, 17
 - Deadlines, newspaper, 62-63
 - Definitions, professional, 7
 - Departmental editors, 92
 - Departments, public-relations, establishing, 167-170
 - Direct mail, and public relations, 137
 - Display, newspaper mention of, example of, 233
 - publicity results of, 298
 - window, 148, 233
 - Dividends, 159
 - Dr. Pepper Company, 219
 - Don'ts for management, 160
 - Do's and don'ts, 48-53, 303-319
 - Dougherty, Henry L., 16
 - Douglas Aircraft Corporation *Air-view*, 216-217
 - Druck, Kalman, 174
 - Dudley, Pendleton, 1, 192-193
 - "Duffy's Tavern," 233-234
 - Duhamel, Maurice F., 261
 - Duties, of counselor, wide-area activity of, 167
- E**
- Editor & Publisher*, 58, 258-263
 - Editorial Reader Research, 152
 - Editors, newspaper, 85-99
 - (*See also* Newspaper organization)
 - Editors' test for publicity, 59
 - Ellis, Harry E., 219
 - Employee publications, to stockholders, 131
 - Employees, annual reports of, 123
 - facts desired by, 154-155
 - Employees, families of, 150
 - free legal advice for, 125-126
 - guide booklet for, 126
 - handbooks for, 121-122
 - lacking confidence in management, 153
 - luncheon meetings of, 120-121
 - news on, 215-216
 - as people, 150
 - publications for, 121
 - security considerations of, 127
 - service of, recognition of, 123-124
 - and what they think of their companies, 156
 - and what they want, 155
 - Encouraging employees, 120
 - Eshleman, Benjamin, Company, 260
 - Ethyl Oil Corporation of America, 239
 - Events, nationally recognized, 208
 - Examples, campaign, 14-20, 268-272, 335-339
 - employee letters, 141-142
 - publicity, 5, 11
 - public relations, 140-142, 145-149, 163-164
 - public-relations departments, 168-170
 - Executives, account, advertising in radio, 224
 - importance of, as speakers, 227
 - public-relations, 168
 - duties of, examples of, 168-170
 - Expense accounts, disputes over, 183
 - Expenses, charged to client, 179-182
 - Extended or colorful stories, 81
- F**
- Facts, evaluation of, 250
 - Factual information, essential, in public relations, 237
 - importance of, 249-250
 - Fairs, world, exhibits and displays at, 231

Index

- Feature services, available, 214
 variety of, 214
- Federal Telephone and Radio Corporation, 261
- Fees, advertising agencies for publicity and public relations, 181-182
 basis for charging, 178-182
 cost plus method, 179
- Fees, counselor, 178-182
 minimum, 179
 retainer, 180
 for service, 172
- Field, Marshall, III, 266
- Financial and business news, 133
- Financial reports, 133
- Finlay, W. W., 23
- Firms, counseling, types of, 167-170
- Floats, importance of design and theme in, 234
 value of, in parades, 234
- Fontana Steel Mill, 5
- Ford, Henry, 3
- Forum, Wage Earner, 151
- Fowler, Volney B., 263
- Francis, Clarence, 141
- Frankness as common sense, 195
- Free enterprise, 158
- Free legal advice, 125-126
- "Free a Marine to Fight" Month, 271
- Free medical service, 124-125
- Frontier Day, 208
- Frost, Maj. Meigs O., 269-272
- Functions, public-relations, methods of, 168-170
- Fuson, Samuel D., 7, 181, 192-193
- G*
- Gallup, Dr. George, 238, 241
- Gallup Poll, 238
- Garrett, Paul, 112, 144, 193, 258
- General Foods Corporation, 258, 259, 260, 261
 unfavorable publicity on, 140-142
- General Motors Corporation, 182, 193, 239, 257, 258, 263
- Golden, Alfred L., 297
- Golden rule, 147
- Good will, of bankers, value of, 133
 developing, 114-140
 results of, 140
- Gray, Jerome B., 260
- Gray & Rodgers, 260
- Grayson, Gray, 19
- Griffith, C. E., 275
- Griswold, Glenn, 58
- Grocery Manufacturers Association, 258
- Groups, minority, battles between, 149
 pressure, 140
- Guide books, public-relations, 138
- H*
- Hammond, Charles P., 262
- Handbooks, employees', 121-122
- Handouts, 49
- Hanna, Phil S., 59
- Hannagan, Steve, 29
- Harvard School of Business Administration, 286
- Harvard University, 6
- Headline for the newspaper story, 190
- Healy, George W., Jr., 276
- Held, Anna, 11
- Henney, Keith, 259
- Herrick, J. C., 218-219
- Higgins, Donald H., 41
- Hill and Knowlton, 29
- House organs, 215-219
 (See also Newspapers, institutional)
- Hubbard, Elbert, Notebook, 31

Blueprint for Public Relations

Hugo, Victor, 38

Human-interest stories, 81

I

Ideas, presenting them clearly and effectively, 187

Illustrations, meeting requirements for, 212

Indianapolis *News*, 275

Informal news story, 79

Information (*see* Publicity)

background, 65

factual, imperative in public relations, 249-250

required, on clients, 174-178

Instruments for precision, 237-263

International news photos, 296

International News Service, 213, 296

International Photos, 205

Interpretation of opinions and policies, as the public-relations man's responsibility, 237-238

Irwin, James W., 29, 261

Ivy Lee & T. J. Ross Associates, 258

J

Jack and Heintz Precision Instrument Company, Inc., 119

Jefferson, Thomas, 148

Johns-Manville, 239

Johnson, Mrs. Victor R., 271-272

Johnston, Eric, 193, 258, 261

K

Kaiser, Henry J., 3, 5

Keller, Mrs. J. J., 272

Kindelberger, J. H., 201

Knudsen, William S., 266

Kobak, Edgar W., 259

Kudner Agency, Inc., 7

fees of, for public-relations service, 181-182

L

Leadership, community, in campaigns, 267

Lectures, 148

Lee, Dr. Alfred McClung, 8

Lee, Ivy, 1, 29

and T. J. Ross, Associates, 29

Lehigh University, 6

Letters, to community leaders, 137

company, to employees, 141-142

to the editors, 86, 96

public-relations wise, 132

question and answer, 141-142

to supervisory personnel, 115

to suppliers, 139

value of straightforward, 141

Library and morgue, 93

Life, 208

Likert, Renses, 238

Lippmann, Walter, 83

Look, 208, 219

M

McCarthy, Dennis, 218

Macfadden Publications, Inc., 149

McGraw-Hill Book Company, Inc., 259

Machine age, and changing social structure, 150

Macker, P. K., 201

McLemore, Henry, 83

Magazines, *Charm*, 202

Click, 208

Collier's, 202

Life, 202

New Yorker, *The*, 219

Popular Mechanics, 202

Tide, 57, 186, 255-258

Time, 5

Management, as viewed by employees, 152-153

Management counselors, 1

don'ts listed, 160

Index

- Management counselors, interpretation of, to employees, 157
- policies of, 112, 116
- responsibility of, 156
- Managing editor, 86-89, 96
- Manufacturers and Wholesalers Association, 281
- Mardi Gras, 208
- Marple, Howard A., 218
- Material, arranging publicity, 209-212
- for picture publicity, handling of, 207-209
- technique in preparation of, 209
- Mats, practical size of, 211
- proper use of, 210-211
- publicity, advisability of use of, 209-210
- stories adaptable to, 210-211
- Mauldin, Bill, 153
- Mediums, institutional newspapers, 215-219
- listed, 35-37
- motion pictures, 224-226
- radio, 219-224
- speeches, 226-229
- stunts and parades, 229-236
- Meetings, 73-74
- Metal Dallas, 23
- Metro Associates, 267
- Metropolitan Opera, 236
- Michelson, Charles, 28
- Minimax, 100*n*.
- Minimax relations, 100
- Minority groups, 149
- Misunderstanding between management and employees, 157
- Monsanto*, 217-218
- Monsanto Chemical Company, 217-218, 239, 263
- Montgomery Ward & Company, 258
- Morfa, Raymond J., 3
- Motion pictures, 148
- on the company, 126
- Motion pictures, importance of, in publicity, 224-226
- planning and production of, 225-226
- producing, rules to follow in, 226
- requirements of, 225-226
- trailers and shorts, 225
- value and benefits of, 224-226
- Mutual Broadcasting System, 259

N

- Name, company, 140
- Names, importance of, 274
- value of, in campaigns, 266-267
- Napoleon, 264
- National Association of Manufacturers, 160, 257, 263
- National Association of Public Relations Counsel, 54, 192
- work clinic, 180
- New Orleans, *States*, 96*n*.
- Times-Picayune*, 276
- "Good Provider" contest in, 200
- New Orleans Community Chest, 335-339
- New Yorker*, *The*, 219
- New York University, 6
- New York *World*, 12
- Newberry, J. O., 267
- News, building up, 195
- bulletins, mimeographed, 130
- stockholder, 130
- campaign, policy on spreading, 291
- company and employee information, 215-216
- convention publicity, 275
- defined, 7
- and the power of the press, 13
- and publicity campaign, time-table planning, 273
- staff, 89
- stories, chronological, 78
- conventional, 75

Blueprint for Public Relations

- News, stories, extended, colorful, 81
 - human-interest, 81
 - informal, 79
 - lead, 77
 - signed, 78
 - sob, 81
 - types of, 75
 - wire services, functions and operations of, 213-215
 - writing of, 42-45
 - rules in, 83
 - Newscast, 148
 - Newspaper, coverage, 97
 - functions and service of, 68
 - organization of, chart, 88
 - requirements of, 67
 - schedules of, 61-62
 - stories in, developing, 195
 - of personal experience, 236
 - Newspaper Enterprise Association, 204, 214
 - Newspapers, dailies, publicity mats in, 210
 - institutional, 215-219
 - Airview*, 217
 - benefits of, 219
 - Monsanto*, 217
 - purpose of, 217
 - Skywriter*, 216
 - style and contents of, 215-216
 - organization of, 84-94
 - style variations in, 60
 - weeklies, publicity mats in, 210
 - News-picture Syndicates, 204-205
 - North American Aviation, Inc., 201
 - Skywriter*, 216
- O
- Officials and employees, and community participation, 149
 - Open houses, 132
 - for community residents, 137
 - Opinion research for business, 238-250
 - Opinion Research Corporation, 192, 238, 244
 - Organization, 26-31
 - departments of, 32
 - duties of the director of, 277
 - publicity for, and campaign procedure, 264-268
 - Ottinger, Lawrence, 3
 - Outlets, advertising and publicity, 139
- P
- Page, Arthur W., 1, 258
 - Parades, power of, to arouse emotions, 234
 - Parkes, Holcombe, 257, 263
 - Passion play, 208
 - Pearson, Drew, 5
 - Pendray, G. Edward, 104
 - Pennsylvania Railroad, 258
 - Pepper, Dr., Company, 219
 - Photographers, commercial, 204
 - cooperating with, 204
 - newspaper, 204
 - Photographs, oddity in, boosting
 - publicity value of, 202
 - release forms for, 205-206
 - Physical examinations, 124-125
 - Pic*, 208
 - Pictures, action important in, 202
 - examples of special use of, 201
 - grouping subjects in, 203
 - insuring coverage of events, 208
 - of local interest, 208
 - motion, as a medium, 224-226
 - news, use of, in displays and exhibits, 230
 - news value necessary in, 200
 - publicity, distributing, 204-209
 - requirements for good, 200
 - smashing through, with, 199-202
 - sources of, 208
 - types and sizes of, for newspaper use, 203-204

Index

- Pictures, value of, in solving special problems, 201
 - value of cheesecake in, 199-200
- Piedmont Hotel, 271
- Plackard, Charles F., 100
- Plan, developing the, 186-188
- Plans, public-relations, 172-178
 - guide for initial outline of, 174-178
 - how to prepare, for client, 173-178
- Plates, boiler, compared with mats, 211
- Policies, conservative, 142
 - as corporate handicap, 143
 - evaluating effectiveness of, 144
 - governing radio programs, 224
 - in light of analysis, 163
 - management, 144-163
 - changing in light of surveys, 247-248
 - and negative approach, 142
 - operative, specifications for drafting, 144
 - and positive approach, 142
 - in public relations, 144-163
 - yardstick, 144
 - shifting factors affecting, 144
 - ultraconservative, 142
- Political publicists as expert strategists, 273
- Posters, display, 232
 - sizes of, 232
- Practices, antisocial, harm of, 140
 - monopolistic, harm of, 140
 - public demand for acceptable methods, 140
- Press agency, defined, 10
- Press relations, 59, 97-99
 - value of, 68-70
- Press releases, campaign, 274-276
 - distribution of, 290-291
 - examples of, 192-193
 - exclusive, 189
 - fundamentals of, 63-64
- Press releases, identical stories, different versions of, 188
 - identifying the story, 188
 - indicating release date of, 193-194
 - mailing, 189
 - mimeographed, 188
 - paper and form, 189-194
 - telegraphing, 189
- Press terms, 319-334
- Princeton University, 6
- Principles, distinguishing, 25
 - public-relations, 144
- Principles of publicity, 7
- Printers' Ink*, 58
- Problems, market, basic approaches to, 245-246
 - public, in light of public relations, 163-164
 - public-relations, 140, 162-163, 246
 - realistic approach to, 144, 145
- Procedure with the brief as a basis, 280
- Procter & Gamble Company, 262
- Products, economic and social, 242, 245-246
 - increased sales of, 140
- Profession, qualifications and requirements for, 38-54
- Profit, 158
- Profits, clipping for, 293-300
- Profitable publicity, 22
- Program, publicity check list for, 165-167
- Programs, public-relations, check-off list, 174-178
 - examples of, 162
 - wide area of, 167
- Projects, educational, community co-operation with, 137
- Propaganda, defined, 12
 - theatrical, 10
- Proposals, public-relations, 172-173
- Prospectus, the program, important parts of, 278-279

Blueprint for Public Relations

- Psychology, affirmation, 252
 - agreeableness in, 252-253
 - altruism, 252, 253
 - association, 252, 253
 - authority, 252, 253
 - building appeal on, 251
 - conformity, 252, 253
 - familiarity, 252, 253
 - practicality of, 252, 253
 - in public relations, 249-255
- Public, general, 139
 - how to influence, 139
 - listed, 139
- Publications, 133
 - commercial, 133
 - dealer news, 133
 - Dr. Pepper Company, 219
 - Douglas Aircraft Corporation, 216-217
 - employees', 121
 - (*See also* Newspapers, institutional)
 - Monsanto Chemical Company, 217-218
 - North American Aviation, Inc., 216, 218
 - plant and company, 215-219
 - trade, as picture opportunities, 208
- Publicity, 1, 139
 - adverse, 110
 - approach, survey, 35
 - art of, 6
 - background, 65
 - basic requirements of, 9
 - campaign, precision and timing of, 272-274
 - procedure of, 94, 97-98
 - "canned story" in, use of, 275
 - categories of, 26
 - checking results of, 293-300
 - on circulation of capital, 136
 - on citizens employed, 136
 - classified, 10
 - Publicity, company background,
 - listed, 135
 - citizenship, 136
 - events, 133
 - payroll, 136
 - convention, importance of names in, 275
 - defined, 1, 7
 - displays, 230-234
 - dramatized, 198
 - during campaigns, 195
 - early development of, 1
 - evaluating, 22
 - examples of, 5, 11
 - exhibits of, 230-231
 - on financial and business activities, 136
 - frozen food check list, 165-167
 - functional divisions of, 32
 - fundamentals of, 194-195
 - on management policies, 133
 - mechanics of, 186-236
 - organization, planning the, 26
 - outlets listed, 33-35
 - on personnel, 136
 - on physical facilities, 136
 - the pitch of, 187
 - on plant history, 136
 - plugs and blurbs, 14
 - political, 28
 - posters and billboards in campaigns, 232-233
 - practical knowledge of, 42
 - practitioners, 6
 - preparation of, 188-194
 - on production activities, 136
 - as profession, 38
 - program of, 300-301
 - the critique, 300
 - elements of, 301
 - purpose of, 9, 187
 - release schedules, 290-291
 - repetition, value of, 275
 - requirements of, 276
 - on research and development, 136

Index

- Publicity, on research facilities, 133
- responsibilities of, 6
- results of, methods of pepping up, 299-300
- scope of, 25
- shows, planning of, 231
- sources of, cultivating, 48
- stunts, 229-230, 234-236
- techniques of, 21
- tie-in opportunities, 197
- unusual features developed, 198-199
- using news as peg, 22
- value of, 3
- wire services, intelligent use of, 213-215
- word-of-mouth, 134, 139, 233
- Publicity man, cooperating with newspapers, 236
- defined, 38
- do's and don'ts for, 48-53
- duties of, 8
- functions and methods of, 195-197
- making news, 199
- as reporter, 199
- Public opinion, basis for, 254-255
- building favorable, 142
- element of, 24-25
- freedom of, 255
- governing force of social and economic world, 237
- polls, 237-238
- scientific sampling techniques, 239-247
- self-interest, 254
- testing, 237-249
 - impressionistic, 239-240
 - objective method of, 239-240
- trends in, tools and methods of checking, 237-240
- two methods of gauging, 239-240
- Public Opinion Index for Industry, 192, 239, 242-247
- Public relations, 100
 - aim and purpose of, 301
 - aspects of, concerning newspapers, 146
 - associations, 54
 - budgets, 172
 - code of practice, 56
 - community attitudes and interest, 160
 - company department, 167-170
 - conservative, 162
 - counselor, defined, 8
 - policy of, on advertising services, 184
 - courses in, at universities, 6
 - defined, 7, 100, 103-104
 - definitions of, 147
 - department, primary considerations of, 171
 - Directory and Year Book, 57, 178
 - employee benefits and services, 118-120
 - employee consideration, 117
 - examples of, 140-142, 145-149, 163-164
 - as fire-department job, 174
 - guide booklet, 126
 - impartial viewpoint, 170-171
 - individual level, 107
 - internal phase, 161
 - Journal*, 58
 - Keystone of Management Policy, The, 100
 - letters, 132
 - man, requisite of, 186
 - cooperating with the press, 236
 - training and practice, 197
 - negative vs. positive, 142-143
 - News*, 58
 - newspaper, 145-149
 - objectives, 115
 - open houses, 132
 - over-all aspects, 115-140

Blueprint for Public Relations

- Public relations, personal contact, 139
 - personalized, 11
 - planning the program, 45
 - policies in, 106, 112, 163
 - practical application of, 145-149
 - practical approach, 146
 - practitioner's responsibility, 301
 - problems, 162-163
 - profession, 38
 - program, the brief, 278-280
 - community aspects of, 282-284, 286-288
 - cooperation and coordination, 285
 - the critique, 300-301
 - employees' aspects of, 284, 288
 - governmental aspects, 288-289
 - hypothetical example, 280-289
 - long-range education, 285
 - objectives of, 281-285
 - procedures of, 286-290
 - and policy, 280
 - illustrated, 280-289
 - purpose of, 280
 - scope of, 281
 - veterans' aspects of, 284, 289
 - projects for influencing publics, 133
 - proposals and plans, 172-173
 - publicity phase of, 165-167
 - publics listed, 114
 - reasons for, 110-111
 - results of, 140
 - and sales, 100
 - simplified, 103
 - solving problems in, 114
 - starting point of, 111
 - strategy developed behind scenes, 145
 - survey side of, 150-151
 - as a task force, 167-170
 - use of psychology in approaches, 251-255
 - workers' areas, 161
- Publics, customer, segment of, 132
 - supplier, segment of, 138-139
- Pullman Company, 258

Q

- Questionnaires, employee, 151
 - public-opinion surveys, 240-241
- Quiett, Glenn C., 7

R

- Radio, choosing the time and station, 221-222
 - contract periods in, 224
 - example of building a program, 222-223
 - pitfalls to avoid in, 221
 - program appeal, 221
 - program planning by advertising agencies, 223
 - as a publicity medium, 219-224
 - stations, organization and practice, 222-224
 - value and benefits of, 219-221
 - writing and directing the program, 221
- Reception of salesmen, 138
- Receptionists, company, 138
- Recognizing employees' service, 123
- Reconstruction Finance Corporation, 5
- Reichenback, Harry, 11
- Relations, blueprint for minimax, 100
 - community, 134, 136
 - press, 59
 - publicity to the press, 68
 - supplier, 138-139
- Releases, mimeographed, used with mats, 211-212
 - photographed, legal form for, 205-206

Index

- Reports, annual company, 128
 - New Orleans Community Chest, 335-339
 - Republican Party, 257-258
 - Reputation, company, 140
 - Research, 149
 - surveys and measurement, 237-251
 - within, 255
 - Resentment, employee, basis for, 157
 - Reserves, 159
 - Ringling Brothers and Barnum and Bailey Circus, 236
 - Robinson, Dr. Claude, 192-193, 238-240, 242-247
 - Robinson, H. R., 163
 - Rochlen, A. M., 217
 - Rohm & Hass Company, 260
 - Roosevelt, Franklin D., 14
 - Roper, Elmo, 238
 - Ross, T. J., 1, 29, 258
 - Rule, golden, 147
 - Rules, do's and don'ts, 48-53
 - in newswriting, 83
 - for press relations, 60-64
 - Ruml, Beardsley, 3
 - Ruppert, Jacob, 3
- S
- Sage, Clifford Maitland, 66
 - Salesmen, treatment of, 138-139
 - Sarra, Inc., 286
 - Schedules, newspaper, 61-62
 - Schenley Distillers Corporation, 258
 - Security considerations for employees, 127
 - Services, news, 213-215
 - Shows, sponsoring of, 229-236
 - (*See also* Displays and exhibits)
 - Signed news story, 78
 - Sloan, Alfred P., 3
 - Slogans, campaign, 277-278
 - "Slug" for newspaper story, 188
 - Smith, Everett R., 149-162
 - Smith, Weston, 128
 - Sob stories, 81
 - Speakers, advice to, 229
 - bureau, 137
 - value of, in publicity and campaigns, 226-227
 - Speeches, 226-229
 - chief outlets of, 227-228
 - influence of, 228
 - preparation of, 228-229
 - radio, releasing to the press, 194
 - Speed, F. B., Jr., 259
 - Speed & Company, 259
 - Spillan, James J. D., 260
 - Sponsors, mention of, 195
 - Spring Fiesta, 208
 - Staff, plant-organ, 216
 - public-relations department, 168-170
 - Standard Oil of New York, 258
 - Standard Rate & Data Service, 259
 - Stanford University, 6
 - Statements, in public relations, analysis of, 163-164
 - Statesmanship, public, industrial, 1
 - Stockholders, company, 127
 - news bulletins, 130
 - open houses, 132
 - surveys, 131
 - Stock surveys, 133
 - Stouffer, Samuel, 238
 - Strategists, political, as publicity experts, 273
 - Strategy, 264
 - in light of analysis, 272-274
 - "Straw Votes—A Study of Political Prediction," 238
 - Stromberg-Carlson Company, 259
 - Stunts, publicity, 198
 - and newspaper cooperation, 234-235
 - overdoing of, 235
 - requirements for success of, 234
 - Sunday edition staff, 91

Blueprint for Public Relations

- Supervisory and executive employees, 120
 - Supplier relations, 138-139
 - Suppliers, 138-139
 - Support, public, 140
 - Surveys, analyzing results of, 242, 249
 - of General Foods Corporation, 140-141
 - on house organs, 216-217
 - public-opinion, interviewing, 240-242, 248-249
 - questionnaires, 240-241
 - public-relations, questionnaire on, 255-256
 - publicity approach, 35
 - stockholders', 131
 - use of, to determine mediums, 213
 - Sutton, George W., Jr., 29, 131, 183
 - Sutton News Service, 29
 - Syndicates, news, and pictures and sale of prints, 207
 - specialized and exclusive material, 214-215
- T*
- Talks, in connection with displays and exhibits, 230
 - Taylor, Deems, 19
 - Tear sheets, displaying methods, 297-299
 - Terms, "naughty," to avoid, 158-159
 - Terre Haute *Tribune*, 275
 - Texas, publicity story on, 23
 - Texas Company, 239
 - "Textbook of Democracy," 148
 - Tide*, 57
 - quotation of the editors of, 186
 - survey chart, "Public Relations' Role," 257
 - survey of profession, 255-258
 - Tie-ins, value of, 197
 - Tie-ups, publicity, spotting opportunities for, 235
- U*
- Time*, 5
 - Title Insurance and Trust Company, 162
 - Toscanini, 182
 - Tours, plant, 137, 148
 - Trenkmann, Richard A., 249-250
 - Truman, President Harry S., 22
- V*
- Underhill, Arthur J. C., 172
 - Understanding, workers' need for, 161
 - United Press, 213, 296
 - United Service Organizations, 277
 - United States Army, 236
 - United States Congress, 258
 - United States Marine Corps, Women's Reserve, 268-272
 - Updegraff, Robert R., 104
- W*
- Wage Earner Forum, 151
 - Wages and salaries, 153
 - War Foods Administration, 140, 142
 - Warm Springs Foundation, 15
 - Warren, Gov. Earl, 5
 - Wayne University, 8
 - Werner, William G., 262
 - Western Union, 258
 - Wichser, Herman G., 275
 - Wide World*, 296
 - Wide World Photos, 205
 - Williams, Mrs. John, 271
 - Winchell, Walter, 83
 - Window displays, value of, in publicity campaigns, 233
 - "Wingflap Willie," 218-219

Index

Wire services, news letters to subscribers, 213	Wrap-up, 303
sending releases to, 291	Wright, J. Handly, 263
supplying news, 214	
Woods, Henry F., Jr., 22	Y
Word of mouth, value of, 139	Young, Owen D., 16
Words, to use with care and discretion, 158-159	Z
Workers, and areas for public relations, 161	Ziegfeld, Florenz, 11

2715
24-4-66